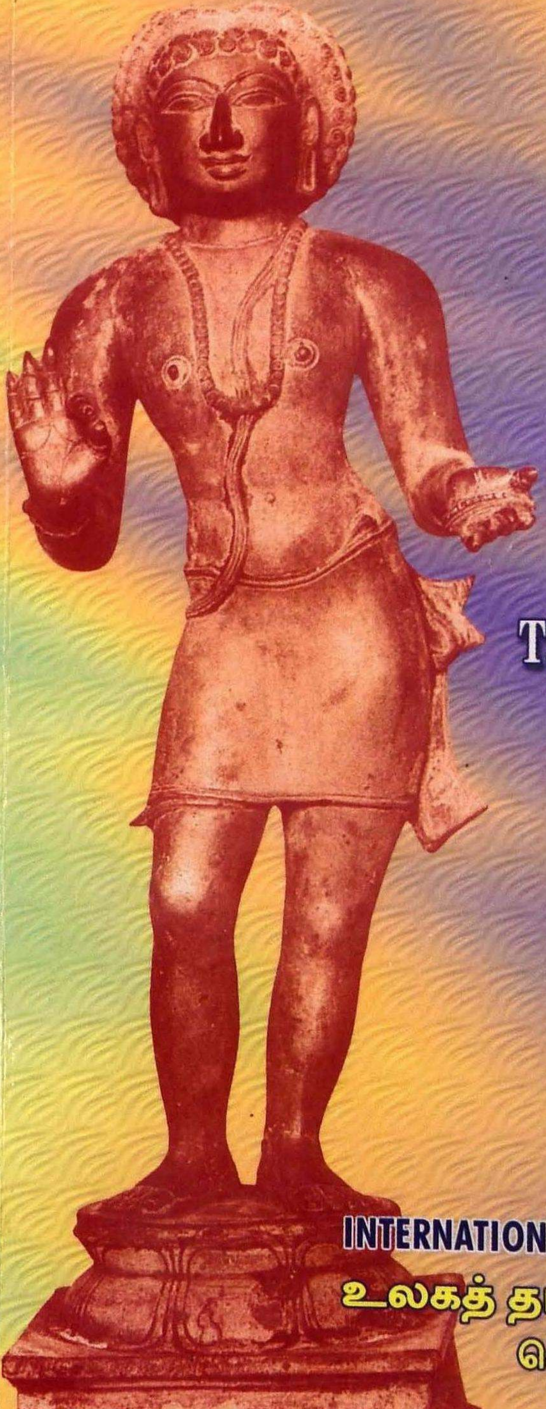
TIRUVAACHAKAM

TAMIL TEXT AND ENGLISH TRANSLATION



T.N. RAMACHANDRAN

INTERNATIONAL INSTITUTE OF TAMIL STUDIES
உலகத் தமிழாராய்ச்சி நிறுவனம்
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TIRUVAACHAKAM

TAMIL TEXT AND ENGLISH TRANSLATION

By

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FOREWORD

A letter written by Goethe to Carlyle reads thus : "Say what one will of its inadequacy, translation remains one of the most important worthwhile concerns in the totality of the world affairs."

Even though a good translation may not be as good as the original, yet it serves a good purpose. The reader unacquainted with the original, is enabled to secure at least a good many glimpses of the original.

Bharatidasan whose devotion to Bharati and Tamil knew no bounds, very much desired that all the Tamil verses of Bharati should be translated into all the languages of the world.

Tamil is recognised as a classical language thanks to the efforts taken by G.U.Pope, A.K.Ramanujan, George L.Hart, David Dean Shulman, Glenn E.Yocum, Kamil Zvelebil and other scholars.

The International Institute of Tamil Studies is doing its best to propagate the many-faceted glory of Tamil. A few works translated into English by eminent scholars which richly merited re-printing, have been published by the Institute.

The Tiruvachakam was first translated into English by G.U.Pope in 1900. After a lapse of sixty years it was reprinted thrice by the University of Madras. These reprints are no longer available. The translations by K.M.Balasubramanian and others are also going out of print. In such circumstances a fresh translation by a competent scholar is bound to supply a want. Privileged by the claims of intimacy, I importuned Sekkizhaar Adi-p-Podi Tiru T.N.Ramachandran to translate the Tiruvaachakam. He is a translator of great renown. He has

translated into English the sixth Tirumurai of St. Appar, the Tirukkovaiyaar of St.Manikkavachakar, the Periya Puranam of St.Sekkizhaar and all the works of St.Karaikkal Ammaiyar. I was convinced that his translation of the Tiruvachakam would reflect faithfully the original and place before the reader many an insightful revelation, not found in the other translations. I also thought that as he was well versed in Tamil Saivism, his knowledge would help him cross many a hurdle by which the other translators stood stymied. I am happy to announce that he has fulfilled my expectation.

This translation differs from the earlier translations in many respects. Whoever thought that there would be more than 400 references in English works touching the achievement of St.Manikkavachakar! For the first time, truly amazing facts, the marshalling of which bespeaks the penetrating perspicuity of a researcher, are brought to the notice of scholars. The introduction furnished by the translator contains materials with the help of which great and valuable tomes can be written.

The notes furnished by the translator may be consulted with advantage. It will help the reader to understand the work better. Nine appendices enhance the value of the work.

We express our sincere thanks to Dr. M. Thambi Durai, the Hon'ble Minister for Education, Govt. of Tamilnadu for his benevolent encouragement to propagate Tamil in all its splendour.

We also thank profusely Thiru. P.A. Ramaiya, I.A.S., Secretary to Tamil Development-Culture and Religious Endowment and Thiru T. Chandrasekaran, I.A.S., the Additional Secretary, for their help at every stage.

Our sincere thanks to Arutchelvar Dr. N. Mahalingam and Kalasamrakshana Sankam, Thanjavur for purchasing bulk copies of this title.

We are happy to thank M/s. United Bind Graphics for their elegant printing.

We feel truly happy that our Institute is privileged to publish this work which, we hope, will sooner or later, adorn every library.

Civan is never appealed to in vain.

–G.U. Pope

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PREFACE

It was Benjamin Jowett, the Master of Balliol College, Oxford, who, in love, bade G.U.Pope to translate the Tiruvaachakam. After 42 years of service on Indian soil, Pope came back to England in 1882. He was appointed Professor of Tamil and Telugu at Balliol College. His love for Tamil knew no bounds. He wanted his students to cultivate Tamil in depth. He said : "For many years I have not ceased to say, there in India, and here in Oxford, – to successive classes of students, 'You must learn not only to think in Tamil, but also feel in Tamil, if you are to be intelligible and useful among the Tamil people'."

Pope was able to think and feel with our Saint and was enabled to understand in a large measure, the Tiruvaachakam. Even as Siva never parted from the bosom of our Saint 'even for the time the eyes take to wink,' our Saint parted not from Pope at any time. Pope did much of the translation of Neetthal Vinnappam at Lugano, 'not unfrequently relieving the toil by the enjoyment of an hour in the church of S.Maria degli Angioli ... and could not help wishing ofttimes that the Tamil Sage and Seeker after God (St.Maanickavaachakar) could have been there ...'[380]

By 1948, Pope's translation had become a rare work. Dr.S.Kumaraswami Pillai felt happy that his son-in-law K.M.Balasubramanian who began his life as an atheist, had started experiencing a sea-change. Finding the hour to be opportune, sometime during 1948, he gave his son-in-law two books, they being, a copy of Pope's translation of the Tiruvaachakam and a copy of Heiler's PRAYER (translated into English from German). Even earlier, K.M.B. gradually took to the

cultivating of the Tiruvaachakam with an enthusiasm of which he was utterly unaware till then. In a few years, it is said, that he knew the entire work, by rote. His lectures on the Tiruvaachakam drew great crowds. Tiru.Vi.Ka. called him Tiruvaachakam Balasubramanian. During the Kumbhabishekam (1949) of the shrine at Vaidhiswarankoyil, the then Pontiff of the Dharmapura Aadheenam, conferred on K.M.B. the title 'Tiruvaachakamani'. When K.M.B. discovered some flaws in Pope's translation, he vowed to rectify them. The reason given by him is this. "... we love and revere him to the unusual extent of even identifying our soul with his (Pope's) ..."[388] No wonder K.M.B. came out with his version as soon as he was enabled to do so.

G.Vanmikanathan Pillai is one of the translators of the Tiruvaachakam.[390] How he came to translate it is narrated by him as follows: "It was a Roman Catholic who helped me to appear in print on the Tiruvaachakam, and it is an Association of Roman Catholic young men–the Newman Association –, which is responsible for my venturing to translate the Tiruvaachakam into English. This Association asked me to give a series of talks on Saiva Siddhanta; when I pleaded my ignorance of that subject and offered to talk, in its stead, on the Tiruvaachakam, the Secretary kindly accepted the offer." He also says : "If the Newman Association is responsible for my translating the Tiruvachakam, it is the Delhi Tamil Sangam (that) is responsible for the book (translation) appearing in print."

Dr.C.Srinivasan also translated the Tiruvaachakam.[397] He says: "Already English translations of Tiruvaachakam have been made available ... by Rev. G.U.Pope (1900), K.M.B. (1965?) and G.Vanmikanathan (1971). Though the rendering is good, the interpretations could not satisfy my quest." Then he subjoins and

says: "Thus was born, the idea to translate Tiruvaachakam more for the benefit of those who do not understand the significance of the Tamil ..."

K.M.B.'s translation appeared in 1958, and not in 1965. Srinivasan mainly follows G.Vanmikanathan's.

Swamiji Iraianban's translation appeared in 1999.[401] The translator says : "We have become eternally wedded to this sacred Tiruvasagham either due to our parentage or due to our past Karmas." At page 21 he says: "The explanatory notes and comments to Tiruvasagham, appended to the text, it is hoped, will be of some use in widening the intellectual and spiritual horizon of the people of the East and the West."

Neither explanatory notes nor comments are found in this translation. The translator's knowledge of English is anything but satisfactory. That he has made use of K.M.B.'s version is obvious.

It is Dr.Ramar Ilango who importuned me to translate the Tiruvaachakam. I had already translated the Tirukkovaiyaar.[274] If I could English the Tiruvaachakam, then I could feel glad that I had translated the entire Eighth Tirumurai. As there were a few translations for the Tiruvaacakam, I was not, for sometime, desirous of translating it. However, the dictum of T.S.Eliot which says: "Every generation must translate for itself" was haunting me. Moreover, when I perused with care all the earlier translations, I felt that all of them were inadequate. I knew that I was not competent to remedy the inadequacy. Yet I felt that I could produce a translation that would be less inadequate than the earlier versions. So, my translation, after all, will not be a

superfluity. Again, I have my own views on translation. I have voiced forth these in my earlier translations. I do not desire to reiterate them here. In this context, I should acquaint my reader with the admonition of F.T.Wood[449] which is as follows:

"We are not suggesting that there is not a good case to be made out for modernizing the English of the Bible. It might for instance, be urged that the evocative power of the Authorised Version can come only from a close and fairly long acquaintance, and that therefore it cannot exist to any marked degree for the young or for the vast number of their elders to whom the Bible has for so many years been all but a closed book. But modernization is not merely a matter of rendering into present-day style and idiom. Certain results follow from the change. Eternal truths (or what are conceived to be eternal truths) are perhaps best expressed in a language a little removed from that of our own day; it lifts them above the commonplace and invests them with a sense of timelessness in a way that a modern translation does not; or at least, so it would seem to some of us. Again twentieth-century idiom induces twentieth-century attitudes."

Viewed from this background, the translation of G.Vanmikanathan–an able scholar–, reveals many a shortcoming. He translates Kovanam as 'G string'; 'nal aatai' as 'grand dress'; 'kacchu' as 'bra'; 'eerkku' as 'a tooth-pick'; and proceeds in this vein unaware of the damage he is unwittingly causing. Dr.C.Srinivasan faithfully follows his unacknowledged guru in his foot-steps.

The Tiruvaachakam in one sense, as our Saint says of Siva, "is more ancient than the most ancient and more novel than the most modern." Hence the unexpected and well-nigh

insurmountable difficulties in translation. I have but essayed to tackle what defies tackling.

The reader should remember that the entire corpus of the Tiruvaachakam is as yet unavailable. It does not make any direct reference to the Tevaaram Trio. Neither does it refer to any woman-naayanaar. In the Tevaaram the references to Ravana are legion. However there is no reference to his queen Mandotari. Our Saint makes two significant references to Mandotari. He appears to be the first to sing of Dasaangkam (the ten royal insignia). Satakam, now a well-known genre of prabandha literature, was in all probability, conceived first by our Saint only.

The value of this work stands enhanced by the inclusion of nine appendices. One of them, for the first time, deals with the full significance of the description of Siva as 'Tennaadudaiya Sivan'. The Northern Jains had nothing but contempt for the southern India. Verse 243 of the Naaladiyaar says that even men born in the southern realm have gained Paradise (tennaattavarum suvarkkam pukutalaal). Saivism, on the contrary, holds that the South India is the greatest. This view is first emphasized by our Saint and its glory reaches its apogee in the divine dictum of St.Sekkizhaar's which affirms thus: "Desam ellaam vilangkiya tentisai" (the southern quarter which illumes all the realms). The reader should know that out of the 51 hymns of the Tiruvaachakam, 25 are devoted to Tillai. The reason is obvious. It is in Tillai, Lord Siva in His form of Nataraja performs the Ananda taandava (The Dance of Blisss). Speaking of the greatness of the southern realm, St.Upamanyu asks:

"In that holy realm, the eternal Lord dances willingly
In the great Ambalam, for ever, in the presence

Of our Mother, the divine Liana of true tapas.
Which other quarter can rival the South in its glory?"[450]
- Tirumalaiccharukkam, Verse 32.

I feel legitimately proud of the Introduction to write which I took more time than even to translate the Tiruvaachakam. Dear reader, this Introduction will reward your sincere perusal. About 450 references from books indited in English on the greatness of the Tiruvaachakam are treasured here in the chronological order. Such references and in such abundance are not to be met with, so far, in any opus on the Tiruvaachakam. I say this, not out of arrogance. It is but a recordation of my exaltation.

Notes are provided wherever necessary. They bring into focus the central concepts of Saivism. Vaishnavism like Saivism is one of the two eyes of Hinduism. Like our Saint, the great Aazhwar-s were pre-eminent mystics. The language of the Tiruvaachakam, it is plain to me, is the very language of the Divya Prabandha. This feature is highlighted in an Addendum.

I have used passages from world-literature – secular as well as religious –, to illustrate the observatioins of our Saint. I have with great reluctance restricted the scope of my Notes bearing in my mind that the tail should not wag the head.

I think I do well to administer a word of caution to the reader. Spiritual writing differs from other types of writings. Not many have understood our Saint. Some of his words, which to a modern mind, appear to be a confession of guilt, have misled many. The following observation from Kahlil Gibran's Sand And

Foam[451] demands mulling over again and again. "How often have I attributed to myself crimes I have never committed, so that the other person may feel comfortable in my presence." A type of spiritual punctilio characterizes certain saints. At times they are prone to be persnickety. Their peccadilloes are viewed by them as unpardonable sins. They inculpate themselves of offences, crimes and sins which they have not committed at all. " ... Whoever takes the trouble" says Macaulay, "to examine the evidence will find that the good men who wrote this had been deceived by a phraseology which, as they have been hearing it and using it all their lives, they ought to have understood better. There cannot be a greater mistake than to infer, from the strong expressions in which a devout man bemoans his exceeding sinfulness, that he has led a worse life than his neighbours. Many excellent persons whose moral character from boyhood to old age has been free from any stain discernible to their fellow-creatures, have, in their autobiographies and diaries, applied to themselves, and doubtless with sincerity, epithets as severe as could be applied to Titus Oates or Mrs.Brownrigg."[452] It is good to remember that our Saint in reviewing his deeds played the role of a rigid and unsympathetic precisian and condemned himself where condemnation was not at all called for. The only faults of our Saint were a too sensitive delicacy and a modesty which amounted to bashfulness. In Ennappatikam (44), in which four verses are missing, this is what he says:

"I have ceased to behold Your sacred feet; my eyes
No longer rejoice as they were accustomed to;
I have ceased to cherish and praise You; as a result,
O Our God! O Taanu! I am done for.

By my baseness, I have forfeited my nature of
my thinking on You
And melting. I see not aught that is good.
Even if You Come to me, I will blush to
behold You." – 44:5.

We, of the infirm and erring race, seldom melt in devotion. Our Saint seldom desisted from melting. While we never blush for our gravest omission our Saint cannot but blush for his slightest omission.

The Tiruvaachakam is the spiritual biography of St.Maanickavaachakar. His wordly existence beset with lures galore, his natural propensity to Godliness, his glimpsing Siva, the consequential bliss in which he was immersed, his feeling guilty for his alleged relapse into worldliness, his determined efforts to combat the trials and tribulations of phenomenal life, his enervation for the nonce, his experience of ennui, his death-wish, his gradual progress and his ultimate victory are portrayed in such divinely vivid and graphic detail that the reader is persuaded to think that he too is a co-pilgrim with the Saint. The earnest reader feels that every letter, syllable, word or phrase of this unique opus is loaded with an extraordinary significance. The work communicates itself at various levels and each reader is enabled to derive a measure of fulfilment commensurate with his competency. This work is not to be comprehended by tuition but by intuition.

I have done my best to produce a readable, and at the same time, a dependable translation. Our Saint has somehow presented in beautiful language thoughts that are language-

defying. His soul-uplifting words are heightened by an exquisite 'something' which no translation can even faintly mirror. His vocables took shape in the lamplight of eternity, not as mere words but as divine symbols. I may please be forgiven, if the heart of mystery still continues to remain a mystery in my translation.

God is great and St.Maanickavaachakar is less great than God only.

Sekkizhaar Adi-p-Podi T.N.R.

Note: 1. The reader should bear with the inconsistencies of spellings relating to proper names. Each translator has his own method for pursuing which he has a good reason. The method adopted by the Tamil Lexicon, in my humble opinion, is misleading.

2. Many words from Tamil now enjoy the dictionary-status. Vide the C.O.D. Those words are made use of in my translation with or without italicization.

3. The unity of persons (first, second and third) and tenses (past, present and future) are not always maintained in the original and so in the translation too.

GRACIAS

I am sincerely indebted to Dr.Ramar Ilango for his confidence in me which enabled me to translate the Tiruvaachakam which it is well-nigh impossible to translate.

I thank Dr.A.Dakshinamurthy, the quondam Principal of Sentamizh-k-Kalluri, Madurai Tamil Sangkam, Tiru.R.Subbarayalu, the erst-while Senior Deputy Registrar of the Tamil University and Siva Sri P.Arulnamasivayan, my colleague and co-servitor in Saivism, who constituted themselves into a Triumvirate, went through my draft translation with a fine-tooth-comb, brought to my notice my errors of omission and commission, pressurized me to set things straight and did meticulous proof-reading.

I once again thank Tiru.R.Subbarayalu who lent me a few valuable books from his well-maintained library, prepared the list of Fauna and Flora in the Tiruvaachakam, the Index to the first lines of the Tamil verses and a list of passages from our Saint and the Aazhwar which are almost ad idem in their import.

I thank sincerely Ms.R.Malathi and Mr.M.Nagarajan, M/S.Nagu Computers, Thanjavur for aesthetically preparing the typed script for Art-Print.

Thanjavur
18-8-2001

Sekkizhaar Adi-p-Podi
T.N.Ramachandran

INTRODUCTION

Twelve are the Saiva canonical works known as *Panniru Tirumurai*. The eighth Tirumurai comprises two works, they being, the Tiruvaachakam and the Tirukkovaiyaar. Both these were divinely authored by Saint Maanickavaachakar. Among the Tirumurai-s, the Tiruvaachakam is the most popular opus. Among the Tirumurai-s, it was the first to be printed. A team of pandits led by Kottaiyoor Sivakkozhundu Desikar examined the various manuscripts and prepared the text for publication.

Readers should remember the fact that time was when Indians were prevented from bringing out in print their vernacular works. However the Christian missionaries were free to print and publish books in all the languages of India. Moreover, almost all the printing presses were owned by the missionaries.

In Madras, a college styled The Chennai-k-Kalvicchankam was founded by the Government to train Tamils who would eventually be recruited for government service. For this college, a few Tamil works were published. The privilege accorded to the college was unjustifiably denied to others between 1823 and 1835. Sir Charles Metcalfe, an eminent Britisher, was shocked by this state of affairs. He very much desired to lift the statutory ban and enable the natives to print and publish their works in their vernaculars. He was able to secure the much-needed help from Lord Macaulay. When Metcalfe became the Acting Governor-General of India, he had the Press Act duly amended as a result of which the sons of India that is Bharat, were vested with the right to print their vernacular works. The

Amendment came into effect by about the middle of 1835. Sivakkozhundu Desikar who was a member of the staff of The Madras College, was already planning to bring out in print, an edition of the Tiruvaachakam. Perhaps, well aware of the contemplated Amendment, he went about his work, full tilt and succeeded in bringing out the first edition of the Tiruvaachakam during the month of Thai, of the year Jaya [Jan.-Feb., 1835]. It was indeed this text which formed the basis for many of the later publications. The other part of the eighth Tirumurai, namely the Tirukkovaiyaar was the one that appeared in print, next. It was published in 1841 by Nayanappa Mudaliyaar of Pondicherry who was also a teacher of The Madras College (Chennai-k-Kalvicchankam).

Prof.Glenn E.Yocum's work : "Hymns To The Dancing Siva" – A Study of Maanikkavaachakar's Tiruvaachakam –, came out in 1982 [Heritage Publishers, New Delhi]. At page 10 of this work, he says : "The *Tirukkovaiyaar* is ostensibly an erotic poem, although it has traditionally been interpreted as an allegory of god's love for the soul. The poem is not an easy one and, as can be imagined, is a far less accessible form of religious literature than the clearly devotional hymns of the Tiruvacakam. In order to discuss the Tirukkovaiyar in the context of a wider study on Manikkavacakar, I would first want to read the work carefully with a pandit, an opportunity I have not had."

To help Prof.Yocum, in some measure, I translated the Tirukkovaiyaar which was published by the Tamil University, Thanjavur, in 1989. It is my earnest desire that a scholar, far more

competent than I, should undertake to indite a comparative study of these two precious works.

The late-lamented Roja Mutthiah Chettiyaar of Kottaiyur -the librarian par excellence and guardian of old, rare and valuable works –, owned two copies of the first edition of the Tiruvaachakam. One of them was in good condition. A few pages including the title-page were missing in the other. B.S.Kesavan of the National Library of Calcutta successfully persuaded our Chettiyaar to sell the good copy to the National Library. Considering the larger interest of our nation, Roja Mutthiah acceded to the request of Kesavan. Alas, our Chettiyaar lived long enough to regret this act of his. The first volume of Kesavan's History of Printing and Publishing in India, appeared in 1985 as a publication of the National Book Trust, New Delhi. I feel pained to make the following observations. The title-page of our Chettiyar's copy of the Tiruvaachakam bore on it the rubber-stamp impression relating to his name and address. Over this portion of the title-page, Kesavan had a photo-copy of the icon (belonging to the Delhi Museum) affixed. It is the photo-copy of the tampered title-page that is proudly and prominently displayed in the work of Kesavan. This tampering is unpardonable, for it misleads the reader in more ways than one. 1. Truth stands deliberately deflected. 2. Credit due to our Chettiyaar is uncharitably denied. 3. In a taciturn way, Kesavan makes it appear that he merits all kudos for tracing the first edition. 4. He has also set up a bad precedent. 5. The photo-copy of the icon has concealed many of the words imprinted on the title-page. 6. Uninformed readers may be led to think that even as early 1835, Tamil works contained reproduction of photo-copy impressions.

At page 88 of his work, Kesavan says that the first edition of the Tiruvaachakam appeared in 1834. This testifies to the fact that Kesavan, unlike our Chettiyaar, was unfamiliar with the process of reckoning dates in the proper manner. I am yet to verify whether our Chettiyar's Tiruvaachakam is available in the National Library, Calcutta.

Fortunately for us, the work of the late-lamented Dr.R.Sundaramurti of Karantai, namely, "Tamizh Valarkkum Tiruvaachakam" (NCBH, 1995) displays a photographic impression of the title-page in question. Before I could learn from him the source of his discovery, he passed away on a sudden. Devotees of the Tiruvaachakam are eternally indebted to Sundaramurti.

During one of my visits to Kottaiyur, the late-lamented Roja Mutthiah casually made an observation which was fraught with extraordinary significance. He said: "Researchers should know that the material secured from unexpected sources is as important as that which is obtained from known and acknowledged sources. Sometimes the former is more revelatory than the latter." In my own way I have realized the truth and value of the great Chettiyaar's dictum.

By the grace of Grace, I was prompted to trace as many references as possible, that have a bearing on our Saint and his works, from books in English. I was ably assisted by my friendly Tirumvirate in this task. The result is carefully set hereunder and almost all the books referred to here, are available in my family

library and in Sri R.Subbarayalu's private library. Of course I have made use of photo-copies too.

Episodes in the life of our Saint abound in the Tiruvilayaadal Puraanam. To my knowledge the one who first recorded these is William Taylor. He called himself William Taylor Missionary. He has dealt with Madura Stala Purana in volume one of what is today known as Taylor's Manuscripts. Three episodes relating to our Saint are recorded in this work, their numbers being 58, 59 and 60.[1] This work appeared in 1835, the very year when the text of the Tiruvaachakam appeared for the first time, in print.

Rev. P. Percival who translated the Bible into Tamil, with the aid of Arumukha Naavalar, is also the compiler of Tamil Proverbs which he himself translated into English. The first edition of his work appeared in 1842. A second edition of this work was published in 1874.[2] The adage relating to the Tiruvaachakam is thus translated by him. "Those who are unaffected by Tiruvasakam will not be moved by another composition."

In 1868 appeared : "The Madura Country – A Manual" by J.H.Nelson, in five parts. In part three, the author has given his version (in abstract form) of the Tiruvilayaadal Puraanam and episodes 58, 59 and 60 relate to our Saint.[3]

Ziegenbalg was the first Protestant Missionary to India. He completed his work on the Geneology of the South-Indian Gods, a work in German, on 21st August 1713. An English

translation of this work was published in 1869. Its reprint appeared in 1984.[4] Ziegenbalg was indeed the first foreigner to refer to the Tiruvaachakam in his work.

G.U.Pope whose writings stung the sophisticated Tamils into cultivating Tamil with earnestness, published The Naaladiyar with his translation in 1893.[5] At page 202, a significant reference is made to our Saint who conquered the Buddhists in a disputation.

John Lazarus, the translator of the Kural, the Naṇnool etc., painstakingly collected a number of proverbs some of which escaped the attention of Percival. Though he did not translate the proverbs, he provided hints on their meaning and application. This is what he says about the aphorism relating to the Tiruvaachakam:[6] "The excellence of Tiruvasakam."

In 1895 appeared J.M.Nallaswami Pillai's translation of the Sivagnaana Botham.[7] This is a remarkable work and the Kazhakam reprinted it in 1984. Many a Siddhantic concept, at once abstruse and mystical, is explained by the translator with ease and grace, thanks to his knowledge of the Tiruvaachakam.

In 1896 appeared J.M.Nallaswami Pillai's translation of the Tiruvarutpayan. It was reprinted in 1945.[8] In explicating this sastra, Pillai makes use of the Bhagawat Gita and the Tiruvaachakam.

John Murdoch was the first to compile a catalogue of Tamil books. His work appeared in 1865. The Tamil

Development and Research Council, Government of Tamilnad, reprinted in 1968 this work with a supplement and several appendices. Murdoch, the missionary, studied Saivism as it prevailed during his time in the Tamil country. In 1902 appeared his "Siva Bhakti"[9] – a work which with little sympathy criticizes Saiva Siddhanta. At pages 37 to 39, references are made to our Saint.

At the request of Americans, Sri Ponnambalam Ramanathan made a lecture-tour in America. His lectures appeared in a book-form entitled : "The Culture of the Soul" in 1907.[10] Ramanathan, a polymath, made abundant use of the Tiruvaachakam to explicate a few of the Christian concepts during his lecture.

Batlagundu (Vatthalakundu) R.Rajam Iyer passed away when he was only 26 years old. He was a prodigy. The famous journal Prabuddha Bharata–the brain-child of Swami Vivekananda –, was edited by Rajam Iyer. His articles were later collected and printed in a book-form entitled:Rambles In Vedanta, in 1908. It was reprinted in 1925.[11] In 1935 another reprint appeared in Calcutta. In 1973, Ezhutthu Prachuram, Madras, brought out a reprint which was truly a new edition. Rajam Iyer makes rapturous references to our Saint in his essays. He calls our Saint Manickar.

In 1911, the Meykandan Press, Madras, published the work of J.M.Nallaswami Pillai entitled : "Studies in Saiva Siddhanta." Kazhakam reprinted this work in 1984.[12] Pillai

appositely quotes passages from the Tiruvaachakam to explicate the important tenets of Saiva Siddhanta.

H.W. Schomerus was a German missionary who cultivated Tamil and Tamil Saivism in depth. In 1912 appeared his work: Der Caiva-Siddhanta eine Mystik Indiens.[13] This work in German brings out the multifoliate greatness of our Saint, as a mystic.

Primer of Hinduism by J.N.Farquhar (1912)[14] celebrates in a mild way the greatness of our Saint. This work has been since reprinted.

In 1913 appeared a book called : "Madura : A Tourist's Guide" by Higginbotham and Co., Madras. The author's name is not mentioned in the work. A reprint appeared in 1991.[15] The Puttu Festival which has a nexus with our Saint's life is described in this book in detail.

R.G. Bhandarkar's "Vaishnavism, Saivism And Minor Religious Systems" (1913) is a justly famous work. Its reprint appeared in 1983.[16] The Tiruvaachakam and our Saint are assigned the importance due to them, in this work.

In the journal Siddhanta Dipika, the translation of Sivagnaana Siddhiyaar by J.M.Nallaswami Pillai was serialized. In 1913 it appeared in a book-form.[17] In this work Pillai refers to the Tiruvaachakam and its translation by G.U.Pope.

Sabaratna Mudaliyar's "Essentials of Hinduism In the Light of Saiva Siddhanta" was published in 1913.[18] Several

references to our Saint are to be met with in this work. This work was reprinted in 1988 by the Government of Sri Lanka. In this connection it is to be observed that 'Mudaliyaar' is a title which is conferred on deserving persons, by the Government of Sri Lanka.

J.N.Farquhar, the Christian missionary, was of the opinion that Hinduism marked the penultimate state of perfection and that the ultimate state is Christianity. In this light he wrote a work in 1913 entitled: "The Crown of Hinduism."[19] In this work many references are made to our Saint.

T.A. Gopinatha Rao's Elements of Hindu Iconography appeared in four volumes. It was published in 1914. A reprint of these volumes appeared in 1985[20] in New Delhi. Volume Two of this work contains the photo copies of our Saint's portrait and it also explains the distinguishing features of such portraits.

A thesis for the degree of Doctor of Letters (University of Glasgow) was submitted by Nicol Macnicol and this thesis in an amplified form was published as a book in 1915. A reprint appeared in 1968.[21] At page 171 of this work the following passage occurs. "The greatest of the poet-saints who have exercised so enduring an influence upon this South Indian faith is Manikka-vasagar, whose Tiruvasagam or "Sacred Utterances" is full of the most intense religious feeling. Here we have the doctrines of the Saiva Siddhanta fused into passionate experience in the heart of a worshipper of Siva."

In 1917, St. Joseph's Catholic Press, Jaffna, published the work known as Philosophical Saivism or Saiva Siddhanta,[22]

indited by Revd. S.Gnana Prakasar O.M.I. Translated passages from the Tiruvaachakam are incorporated in this work. At page 52, the author says: "As far as Manikkavasagar is concerned, it seems clear that he considered a unique personal being called Siva only as God and did not recognise the theory of 'forms'."

In 1919, the Oxford University, (Oxford) published Sydney Cave's Redemption, Hindu and Christian.[23] Pages 124 to 140 contain many valuable references to our Saint.

The Religious quest of India was published in 1920.[24] In this work can be traced a few references to our Saint and his Tiruvaachakam.

In 1921, Estlin Carpenter's work called Theism In Medieval India, was published. Its reprint appeared in 1977.[25] The following passage at page 355 is very telling. "Very different are the confessions of Manikkavacagar in the ninth century, whose fifty-one hymns depict the progress of a soul out of the bondage of ignorance and passion into the liberty of light and love. Their devotional idiom may often sound strange to westerners; their mythological allusions will sometimes repel readers accustomed to a different imaginative outlook. But their sincerity is indisputable. The poet's theme is the wonder of divine Grace shown forth in his own life, and he tells without reserve the marvel of his first conversion, his joy and exaltation, his subsequent waywardness, his despondencies, his falls, his shame, and his final recovery and triumph. Dr.Pope compares the influence of these verses in shaping the religious life of the Tamils of South India to that of the Psalms in the Christian

Church. They are daily sung throughout the country with tears of rapture."

Sir Chalres Eliot was an acknowledged cognoscente of Hinduism and Buddhism. His three volumes on these two religions[26] merit no mean accolade. The following excerpts speak for themselves.

"The Saivism of the Tamil country is one of the most energetic and progressive forms of modern Hinduism, but in doctrine it hardly varies from the ancient standard of the Tiruvacagam." Vol.1, page 46.

"The Ramayana of Tulsidas and the Tiruvacagam are extolled by Groase, Grierson and Pope (all of them Christians, I believe), as not only masterpieces of literature but as noble expressions of pure devotion ..." Ibid., page xc.

"Of the other works comprised in the Tirumurai, the most important is the Tiruvacagam of Manikkavacagar, one of the finest of devotional poems which India can show. It is not, like the Bhagawat-Gita, an exposition by the deity, but an outpouring of the soul to the deity" Vol.2, page 215.

"The remarkable feature of this religion, best-seen in the Tiruvacagam is the personal tie which connects the soul with God. In no literature with which I am acquainted, has the individual life – its struggles and dejection, its hopes and fears, its confidence and its triumph – received a delineation more frank and more profound.

"Among the many beauties of the Tiruvachagam is one which reminds us of the works of St.Francis and other Christian poetry, namely, the love of nature and animals especially birds and insects. There are constant allusions to plants and flowers: the refrain of one poem calls on a dragon-fly to sing the praises of God and another bids the bird known as Kuyil call him to come. In another Ode, the poet says, he looks for the grace of God like a patient heron watching night and day." Ibid., page 217.

"The Tiruvacagam is not unorthodox but it deals direct with God and is somewhat heedless of priests." Ibid., page 219.

Eliot does not share the view of the Christian missionaries who discern some Christian influence in the Tiruvacagam. He says: "... I do not think that the hypothesis is probable. For striking as is the likeness, the contrast is often equally striking." Ibid., page 218.

Eliot's work appeared in 1921. It was reprinted in 1954, 1957, 1962, 1968 and 1971. I do not know if further reprints have since appeared. Eliot is one of the rare writers who are mercifully free from bias and aggressiveness.

Temple Bells edited by A.J.Appasamy appeared in 1921.[27] At page 7, appears the following passage. "The great Tamil book by which he (Maanikkavaachakar) has become immortal is Tiru Vachakam. From cover to cover, it breathes the joy and the rapture of a life lived in mystic union with God." Three verses and a passage from the Potritthiruvakaval are

included in this work. Kavi Yogi Suddaananda Bharati was commissioned to translate these.

Dr.Surendranath Dasgupta, C.I.E., I.E.S., D.Litt., was King George V Professor of Mental and Moral Science, at the Calcutta University. His work: "A History of Indian Philosophy"[28] was published in Cambridge, in five volumes. He studied in depth the Saiva Aagamas. Volume five relates to the Southern Schools of Saivism. Pages 149 to 159 of this volume deal with "The Saiva Ideas Of Manikka-vachakar In The Tiru-vachaka" and "Manikka-vachakar And Saiva Siddhanta". His understanding of our Saint, the Pillar of Saiva Siddhanta, is superb. At page 151 he observes: "The Saiva-Siddhanta, however, insists that even in the liberated state the potentiality of corruption remains, though it may not be operative. It remains in the soul as a permanent dark spot. So the personal identity and the imperfection cling together in all finite beings, and they are never destroyed even in liberation." Thc great Doctor is of the opinion that the Tiruvachakam is the spiritual biography of our Saint.

"New Light On Indian Philosophy Or Swedenborg And Saiva Siddhanta"[29] is a work by D.Gopaul Chetty. It was published by J.M.Dent and Sons Ltd. This work describes unexpected analogies between Swedenborg's teaching and the Saiva Siddhanta. This is a remarkable work. The author refers to our Saint's Tiruvaachakam in more places than one, to explicate his views.

The Universitiy of Calcutta published in 1923 Dr.S.Krishnaswami Aiyangar's work entitled:"Some

Contributions Of South India To Indian Culture".[30] Pages 216, 230 and 239 to 241 of this work deal with our Saint and his works.

In 1923 appeared "The Saiva Siddhanta As A Philosophy of Practical Knoweldge"[31] indited by Maraimalai Adikal. It was reprinted by Kazhakam in 1966. The very preface of the author opens with a reference to the Tiruvaachakam and its translation by G.U.Pope.

The World's Living Religions indited by R.E.Hume, the famous translator of the principal Upanishads, appeared in 1924. A reprint of the revised edition of this work appeared in 1952.[32] At page 34 occurs the following passage: "His Tiruvasagam ("Sacred Utterances") is generally regarded as the most beautiful Hindu poem in the Tamil language."

J.M.Nallaswami Pillai's "St. Sekkilar's Periya Puranam – Part I" appeared in 1924.[33] Its amplified version appeared in 1955. The publisher's note contributed by J.M.Ramanathan and prefixed to the original edition quotes two important passages from the Tiruvaachakam.

In 1925 appeared: "The Ancient Dravidians"[34] by T.R.Sesha Iyengar. Two addresses of our Saint to Lord Siva are highlighted by the author at page 157.

K.S.Ramaswami Sastriar, the then Sub-Judge of Thanjavur, produced a booklet in 1927 entitled: "Life of Samaya

Acharyas".[35] This booklet deals with the lives of our Saint and the Tevaaram Trio.

Navamoney David Nadar's English translation of the Siva Jnana Bhotham appeared in 1927.[36] He quotes the Potritthiruvakaval to substantiate his interpretation.

Longmans, Green and Co., Ltd., (Madras) had done yeoman service towards the propagation of the glory of Indian saints. A number of books relating to the saints of India were published by them. For grade one students, in 1928, it published inter alia, a booklet entitled Rama Dasa and Manicka-Vachaka.[37] This work is concluded thus: "And Manicka-Vachaka … … lives with us for ever."

M.S.Purnalingam Pillai's "Tamil Literature" appeared in 1929.[38] The Tamil University has reprinted this work in 1985. Pages 157 to 165 deal with our Saint, his life and times.

In 1929 appeared the well-researched work of K.R.Subramanian, entitled: "The Origin of Saivism and its History in the Tamil Land."[39] M/S.AES have reprinted the work in 1985. The author of this work is of the opinion that our Saint was more concerned with bhakti than philosophy or rituals.

"Hymns Of The Alvars" by J.S.M.Hooper was published in 1929.[40] In 1985, a reprint of this work was published. At page 4 of this work we meet with a reference that pertains to our Saint.

The Bibliotheca, Munnirpallam, published in 1929 M.S.Purnalingam Pillai's work entitled: "St. Manickavasagar : His Life And Teachings."[41] Chapter IV, of this work deals with the alleged visit of our Saint to Kerala. The materials used by the author are neither true nor dependable. Here, much stultification is at work. However the author's discussion of materials touching the period of our Saint are significant. He adores our Saint, this side of idolatry.

"Studies In Tamil Literature And History"[42] by V.R.Ramachandra Dikshitar, appeared in 1930. Kazhakam reprinted this work in 1983. According to the author, the Tiruvaachakam "is a torrential outflow of ardent religious feelings and emotions in rapturous songs and melodies. This work may be regarded as a convenient handbook on mystical theology."

The B.N. Press, Madras, published in 1930, Gopaul Chetty's "Chidambara Rahasyam Revealed".[43] In this book of 80 pages, only two passages are cited from the Tiruvaachakam.

K.N. Sivaraja Pillai is the author 'The Chronology Of The Early Tamils' (1932).[44] Appendix 1 of this work covers pages 217 to 221. This deals with the date of our Saint. The author concludes that the efforts made to ascribe a high antiquity to the Tiruvaachakam are yet to surmount serious difficulties.

In 1933 appeared the seventh volume of the 'History Of Indian Philosophy."[45] This work affirms that Maanickavaachakar tops the list of Saivite mystics.

Siva Sri Shivapadasundaram's work: "The Saiva School Of Hinduism" was first published in 1934. Many reprints have since appeared. We reprinted it in 1996.[46] The author assigns a prominent place to our Saint when he narrates the facts relating to the Saiva view of Religion.

"The Tamil Saints"[47] by M.S.Purnalingam Pillai (1934?) was published by G.A.Natesan and Co., Madras. The description of the author of our Saint as "The Hammer of the Buddhists" is misleading. Pages 12 to 21 of this booklet deal with our Saint.

Kazhakam published in 1934 "Saint Appar"[48] by M.S.Purnalingam Pillai. The poems of St. Appar bear close resemblance to those of our Saint. Two vital references are made, in this book, to the Tiruvaachakam.

Lectures delivered by Nicol Macnicol at Oxford, were printed in a book-form in 1934. The title of the book is: "The Living Religions Of The Indian People." It was reprinted in 1964.[49] At page 68, the author says that the Chief singer of this school of Saivism of Saivite bhakti is Manicka Vachakar. The author knows the difference between a hymnodist and a (mere) singer. Yet he chose to use the word 'singer'. This is regrettable.

'The Doctrine of Grace In The Saiva Siddhanta'[50] by Rev.A.P.Arokiyasamy appeared in 1935. The author begins his opus with a settled bias. He says the concept of Grace in Saiva Siddhanta cannot equal that which is contained in the New Testament. He quotes the Tiruvaachakam in more places than

one. The author rests in Abraham's bosom. Let the maxim which says: "De mortis nil nisi bonum" prevail.

V. Chockalingam Pillai, the father of Pudumaippitthan, brought out the first volume of his work called 'The Origin Of The Indo-European Races And Peoples' in 1935.[51] He planned to bring out as many as five volumes. It is not known if even the second volume saw the light of day. In this work of about 1,000 pages, there is but a solitary reference to the Tiruvaachakam.

In 1935 was published T.V.G. Chetty's work: "Sri Chidambaram Ramalinga Swamiji:His Life, Mission And Studies."[52] The foot note at page 69 of this work contains an esoteric explanation of the term 'Tiruvaachakam.'

Prof.Arno Lehmann's German translation of the hymns of St.Thaayumaanavar was published in 1935.[53] The reference to our Saint occurs at page 270.

Schomerus, the German translator of the Tiruvaachakam, is the author of "Meister Eckehart und Manikka-Vasagar".[54] This work in German, is a comparative study of Meister Eckhehart and our Saint. Of this work Prof.Glenn E.Yocum says: "... I find the comparison of Manickavacakar's thought with Eckhart whose style is far more prosaic and philosophical and less 'mythical' than Manickavacakar's rather illuminating. [p.9, Hymns To The Dancing Siva, 1982].

Volume IV[55] of The Cultural Heritage of India makes many references to our Saint and his Tiruvaachakam.

Volume V of 'The Cultural Heritage Of India' was published in 1937.[56] The topic relating to 'Saiva Literature' refers to the Tiruvaachakam.

In 1937 appeared Sir Ponnambalam Arunachalam's 'Studies and Translations : Philosophical and Religious."[57] It was reprinted in 1981. Pages 160 to 180 of this work contain the English translation of a few hymns of the Tiruvaachakam.

V. Paranjoti's work: "Saiva Siddhanta"[58] was published in 1938. It was also reprinted in 1954. Pages 24 to 26 of this work deal with our Saint.

The well-researched work of C.V.Narayana Ayyar, namely: "Origin And Early History Of Saivism in South India"[59] appeared as a publication of the Madras University in 1939. It was reprinted in 1974. The author devotes 45 pages to present to the reader reliable information touching our Saint.

In 1942 appeared: "A Handbook Of Virasaivism" by S.C.Nadimath.[60] It was reprinted in 1979. This work was part of his thesis. Virasaivas hold our Saint in great esteem. As is expected, many references to our Saint, are found in this work.

The Dharmapuram Aadhinam conducted a Seminar on the Meykanda Sastras during 1941. The proceedings were published in book-form in 1944.[61] This book is bilingual. The English article : "Some Thoughts On Sivagnaanabhodam" by E.T.Rajeswari Ammal which is included in this volume, makes apposite references to our Saint, in eloquent terms.

Sydney Cave's "Christianity And Some Living Religions of the East" was first published in 1929. It was reprinted in 1944.[62] "Of this love to Siva" says the author, "there is no nobler exponent than Manikka Vasagar." The author has nothing but praise for our Saint's fervour and devotion.

Swami Sivananda, in 1945, published his 'Lord Siva And His Worship'.[63] Pages 286 to 290 of this work deal with our Saint. Swamiji's concluding remark is as follows: "Dear readers! You can understand from the life of Manickavasagar that Lord Siva becomes the slave of His devotees."

The juriconsult of Sri Lanka, namely, S. Katiresu is the author of 'A Handbook Of Saiva Religion'.[64] Like Rajam Iyer he endearingly calls our saint, Manickar.

'Min Kan'[65] indited by Fr.H.Heras was published in 1947. At page 9, he says: "Now since God is the source of His Own Being, which cannot admit any negative element, He is fullness that knows no lack as Manikkavasagar says." More references to our Saint are made at page 16.

J.M. Nallaswami Pillai's translation of 'Irupaa Irupahtu'[66] was reprinted in 1947 by the Dharmapuram Aadhinam. The concluding pages of this work contain apt references to the Tiruvaachakam.

'Introduction And History Of Saiva Siddhanta'[67] by G.Subramania Pillai was published in 1948 by the Annamalai

University. Pages 105 to 108, 116, 129 etc., deal with our Saint and his Tiruvaachakam.

The world-famous article: "The Dance Of Siva" by Ananda K.Coomaraswamy appeared in the Siddhanta Dipika (Vol.XIII, No.1), in July, 1912. This and some other articles were gathered in a book-form and the title given to it was: 'The Dance of Siva'.[68] Kingsport Press Incorporation, U.S.A., published this work in 1948. The work has since been reprinted many times. The article (The Dance of Siva) opens with a quote from the Tiruvaachakam. He who can understand this passage, I daresay, knows who Lord Nataraja is.

The Adyar Library published in 1947 V.R. Ramahcandra Dikshitar's 'Origin And The Spread Of The Tamils'.[69] Dikshitar was a scholar extraordinary. According to him the conversion of the Buddhist King by our Saint into Hinduism is the starting point of the rise and growth of a Tamil Kingdom in North Ceylon.

The Maharaja and the Maharani of Bhavanagar, on 3 December, 1949, paid a visit to the Karanthai Tamil Sangam. On that occasion, His Holiness Sri-la-Sri Ambalavana Desika Pandara Sannidhikal, the Maha Sannidhanam of Tiruvaavaduthurai Aadhinam ordered the compilation of a work called 'A Garland Of Tamil Poetry'[70] to be presented to the royal couple. A few lines of our Saint's Sivapuranam in English translation, are quoted in the reverse of the title-page. The inclusion of these lines is loaded with significance.

A monograph on 'Dravidian Literatures'[71] by K.A.Nilakanta Sastri was published in 1949. According to Sastri, the Tiruvaachakam "takes a place among the world's most authentic records of mystic religious experience ..."

Saivam[72] – an anthology of three articles on Saivism –, was published in 1949 by the Dharmapuram Aadhinam. Our Saint's work is referred to in these articles.

Sivarajya[73] – a work produced by the Dharmapuram Aadhinam and dedicated to the Indian Republic –, appeared in 1950. This booklet abounds in references to the Tiruvaachakam. An English translation of ten verses forms part of this work.

In 1950 was published 'Vedanta Moola Saram'.[74] The work was indited by 'A Science Graduate'. The author who chose to remain anonymous was Siva Sri Viswanatha Pillai of Sri Lanka. This work is regarded as the essence of the Upanishads. Sivakkavi Mani C.K.Subramaniya Mudaliyaaar–the great commentator of the Periya Puranam –, indited the Foreword for this excellent opus. Many verses of our Saint are appositely quoted in this work.

Srimad Somasundara Tambiran of Dharmapuram Aadhinam, a polyglot and a polymath, in love, commanded the Sri Lankan Saivite S.Shivapadasundaram to write a Rejoinder to the work of Paranjoti which contained many misleading ideas. The Rejoinder was entitled: "An Outline of Shivagnanabodham".[75] It appeared in 1951. It merits reprinting.

Pages 45 to 47 of this work explicate the mystic pentad in the light of the Tiruvaachakam.

In 1952 was published : "A Logical Presentation Of The Saiva Siddhanta Philosophy"[76] by John H.Piet. The work was originally submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in the Faculty of Philosophy of Religion and Ethics, Columbia University. This indeed is a well-written work though here and there, some errors occur. The author quotes several passages from the Tiruvaachakam with telling effect.

The lecture delivered by Satchidanam Pillai in November 1952[77] was printed in the Journal of the Annamalai University. Later it was reprinted. The lecture was on Saiva Siddhanta. References to our Saint and his Tiruvaachakam are met with in this work.

A.C. Bouquet is the editor of 'Sacred Books Of The World'[78] and this work was first published in 1954. A reprint appeared in 1962. Pages 239 to 241, inter alia, deal with our Saint and the Tiruvaachakam.

When S.Satchidanandam Pillai visited The Yoga-Vedanta Forest University during October 1953, he delivered three lectures, at the request of Swami Sivananda. In 1954, the work: "Talks On Saiva Siddhanta"[79] appeared in print. References to the Tiruvaachakam adorn this work.

'Glories Of Shaivism"[80] by Shivapadasundaram is a very valuable booklet. In it are very germane references to our Saint and these explicate a few of the tenets of Saivism.

'The Elements Of Saiva Siddhantam' by 'A Science Graduate' was re-printed in 1955.[81] Viswanatha Pillai, a self-effacing Saiva devotee, always remained anonymous. The present work refers to the Tiruvaachakam as one of the source-books of Saiva Siddhanta Theology.

During the Silver Jubilee of the Annamalai University, J.M.Somasundaram Pillai brought out a book entitled: "The University Environs, Cultural and Historical".[82] Pages 95 to 99 of this work deal with our Saint and his works.

An Outline Of Hinduism by Fr.Zacharias was published in 1956.[83] At page 329, in a foot-note, the author says: "Thiruvachakam or the Sacred Utterances contain the most charming and touching hymns daily chanted and recited in all the Shiva temples of India, but specially in the famous temple of Madura where are vividly depicted the mythological and legendary stories as well as the supposed achievements of Shiva." The author knows that Siva can perform many things which to the devotees appear as achievements par excellence.

In 1956 appeared Vaiyapuri Pillai's 'History Of Tamil Language and Literature'.[84] Page 82 of this valuable opus deals with our Saint and his works.

T.M.P. Mahadevan is the editor of "The Great Scriptures"[85] which was published in 1956. Page 62 of this work deals with our Saint and his opuses.

'Outlines of Hinduism'[86] by T.M.P.Mahadevan was first published in 1956. Several reprints have since appeared. While dealing with the schools of Saivism, the author makes germane references to our Saint and his works.

'A Study Of The Svetasvatara Upanishad'[87] by 'A Science Graduate' was published in 1956. The author is able to convince us that the Tiruvaachakam is a Upanishad in Tamil.

In 1957 was published A.V.Subramania Aiyar's 'The Poetry And The Philosophy Of The Tamil Siddhas'.[88] Pages 8, 23, 32, 35 and 58 of this work relate to our Saint.

In 1957 appeared Swami Sivananda's 'Temples In India'.[89] Speaking of Lord Nataraja at Chidambaram, Swamiji makes a pointed reference to our Saint.

Dorai Rangaswamy's 'The Religion And Philosophy Of Tevaram'[90] was published in the year 1958. Its reprint appeared in 1990. This work abounds in appropriate references to the Tiruvaachakam.

William Theodore de Bary along with three scholars compiled the famous work : 'Sources Of Indian Tradition'[91] and this opus appeared in print in 1958. It was reprinted more than once. A revised edition was produced in 1988. In this work due importance is assigned to our Saint.

In 1959 Kazhakam published 'Two Thousand Years Of Tamil Literature'[92] compiled by J.M.SomaSundaram. Pages 321 to 332 deal with our Saint and the Tiruvaachakam.

Tiruvaachakamani's work: "Special Lectures On Saiva Siddhanta"[93] was published in 1959. In this work, the author makes useful references to the Tiruvaachakam, though they are but a few.

P. Thomas is the author of 'The Story Of The Cultural Empire Of India'.[94] At page 320, the author compares Milrepa of Tibet to our Saint.

T.M.P. Mahadevan is the editor of the work entitled 'A Seminar On Saints'.[95] Pages 65 to 73 deal with our Saint and his achievements.

The world of Saivism is indebted to Prof.V.A.Devasenapathi for his outstanding work: 'Saiva Siddhanta As Expounded In The Sivajnana Siddhiyar And Its Six Commentaries'.[96] The work was published in 1960. It was reprinted in 1966 and 1974. The author quotes the Tiruvaachakam to explain the key-concepts of Tamil Saivism.

Kavi Yogi Sudhananda Bharati is the author of Mystic Treasure.[97] Pages 39 to 57 contain the Yogi's prose translations of the hymns of the Tiruvaachakam.

'A History Of Tamil Literature' by C.Jesudasan and Hephzibah Jesudasan was published by the Y.M.C.A. Publishing

House in 1961.[98] The authors refer to our Saint as the greatest of the Saivite mystics. They also say that the autobiographical element in the Tiruvaachakam is unmistakable.

Prof. T.P.Meenakshisundaran Sixty-First Birth Day Commemoration Volume[99] was published in 1961. Stress is laid in this work on the enchanting nature of the Tiruvaachakam, as felt by G.U.Pope.

In 1961, the Bharatiya Vidya Bhavan published T.M.P.Mahadevan's work – The Saints Of India.[100] Pages 49 to 61 are devoted to our Saint. The author says that our Saint is "a seer-poet of the first magnitude."

Geoffrey Parrinder's 'Worship In The World's Religions'[101] is a significant work. He visited important countries the world over to acquire a first-hand knowledge of the living faiths. At page 45, the author observes: "Especially in South India Tamil poets, like Mannikkavachakar had a great influence in bringing bhakti into Saivism. His songs are widely used."

Tiruvilanagar Canagarayar's 'Sivajnana Bodham'[102] was published in 1961. The work contains a few references to the Tiruvaachakam.

'Theory Of Knowledge Of Saiva Siddhanta'[103] by V.Ponniah is an excellent work. However the references to our poet in this work are merely casual.

R.C.Zaehner's 'Hinduism'[104] is a well-written work. The author affirms that the Tevaaram and the Tiruvaachakam constitute the Tamil Veda.

'A Short History Of The Thiruvavaduthurai Adheenam'[105] is a monograph. It refers to our Saint at page 31.

The first publication of K.A.Nilakanta Sastri's Development Of Religion In South India[106] appeared in 1963. Pages 44 and 45 of the work (reprinted in 1992) contain useful references to our Saint.

Many useful references to the Tiruvaachakam can be gleaned from K.Navaratnam's 'Studies In Hinduism'.[107] The author affirms thus: "The ecstatic utterances of St.Manickavachakar are unmatched for their devotional felicity and emotional sublimity. 'Tiruvachakam' is the outstanding classic of Saiva Mysticism in Tamil."

Dr.V.A.Devasenapathi is an acknowledged cognoscente of Tamil Saivism. His work: "Of Human Bondage And Divine Grace"[108] was published in 1963. This work which is laudable in many respects, unfortunately contains a grievous error. He mistakes the word 'oottu' for 'koottu' and mistranslates a hymn of the Tiruvaachakam. Vide page 25. Pages 53 to 57 deal with our Saint and the Tiruvaachakam.

'Hymns And Proverbs'[109] by T.B.Siddhalingaiah was published by the Kasi Mutt in 1964. Pages 23 to 40 give the text

of the hymns of the Tiruvaachakam in which adages abound. A prose translation in English is also provided for these hymns.

Sabapathy Kulendran – the Bishop of the Church of South India –, is the author of the work entitled: "Grace In Christianity And Hinduism."[110] At page 234 the author declares that our Saint is "the last word in Saivite Bhakti." The author is able to appreciate the idol-worship of the Saivites. At page 195, he says: "The second important point that may strike non-Hindus as strange is the fact that many of the best and most moving verses in the Hindu religious poets are addressed to the Deity, regarded as present in images at particular temples. Nor is this due to poetic fancy; for, in Hinduism, the images are not *Vacua, inania signa*, mere empty symbols. By the ceremony of *avahanam* (a + vah = bring unto) the Deity is believed to have taken up in the images concerned." This passage is followed by an apposite explication. Then the author quotes the Tiruvaachakam hymns as translated by G.U.Pope.

Our Saint is closely associated with Tirupperunthurai, more famously known as Aavadayaar Koyil. Page 84 of 'Temples of Tamilnad'[111] by R.K.Das deals with this temple. The author, here, observes as follows: "Inside the temple is an idol of Manickavachakar, which is worshipped with all ceremonial rites and rituals." The glossary appended to this book, at page 271, says that our Saint is one of the famous Nayanars. This is an error. Our Saint is not one of the sixty three Nayanars. However he is an Aachaarya par excellence. He is one of the Four Aachaaryas. Again the observation of the author that Karaikkal

Ammaiyar is the only woman saint among the Nayanars is incorrect.

During 1964, the Dharmapuram Aadheenam published the thesis of Dr.M.Rajamanickam, entitled 'The Development Of Saivism In South India'.[112] Pages 147 to 151 of this work deal with our Saint and the Tiruvaachakam.

K.R.Srinivasan's Cave-Temples of the Pallavas[113] was published in 1964. At page 129, this work refers to our Saint and his Tiruvaachakam.

Andre Beteille stayed for about a year in our village Tillaisthanam and gathered manifold material for his research project. His work: "Caste, Class And Power"[114] appeared in 1965. An enlarged edition was published in 1996 which was again reprinted in 1998. The author closely observed, inter alia, the lives of both Iyers and Iyengars of the village (which he calls Sripuram), and says at page 67 that the Iyers (Smartha Brahmins) are affiliated to the eighth century monistic philosopher Sankaracharya and that they also "accept the authority of the Thevaram and the Thiruvachagam."

The fourth edition of Indian Inheritance[115] was published in 1965. The first edition appeared in 1955. Dr.K.R.Srinivasa Iyengar wrote the chapter on Early Tamil Literature (pages 116 to 127). Of our Saint Dr.Iyengar says: "His Tiruvachakam occupies in Tamil sacred literature the place of the Upanishad." As described by Dr.Iyengar, our Saint was truly a man of God.

Papers On Linguistics And Literature[116] by Prof.T.P.Meenakshisundaran was published in 1965. The author brings to the fore a little-noticed fact about our Saint. Many hymns of our Saint relate to the sport and pastime of girls and young women. They were patterned on the folk-songs, then very popular. This feature is highlighted at page 79 of this work.

Also in 1965 was published 'A History Of Tamil Literature'[117] by Prof.T.P.M. At Page 129, the author deals with the Catakam literature. He also points out that our Saint's Tiruccatakam was perhaps the earliest of the catakam genre. It also differs from other later works in that it is in anaphoretic verses.

Shri Madan Lal Jain published in 1965 a monograph entitled : "Wilfried Noelle : Dravidian Studies – A Review"[118] indited by Prof.V.Lakshmi Narayanan. Wilfried Noelle was the Chela of the great Indologist, namely, Prof.Helmuth Von Glasenapp. Noelle delivered a catena of lectures on Dravidian Studies at the Birla Institute of Technology and Science, Pilani (Rajasthan). At page 31 of this monograph reference is made to our Saint and his Tiruvaachakam.

The Vira Saivas hold our Saint in very great esteem. Basava Samiti (Bangalore) published a beautiful book called: "Thus Spake Basava".[119] This book (iv + 82 pages) was priced at fifty paise. Pages 7 and 8 of this work speak, in glorious terms, of our Saint and the Tiruvaachakam.

All India Radio introduced in 1955 a programme of lectures in memory of Sardar Vallabhbhai Patel – the great consolidator of independent India. During 1964, Dr.V.Raghavan was invited to deliver his lectures which he did with remarkable success. His lecturers were published in 1966 and the work was entitled: "The Great Integrators : The Saint-Singers Of India."[120] Pages 92 and 93 deal with our Saint and his sacred utterances.

Prasaranga, Manasa Gangotri (Mysore), published in 1967 Dr.H.M.Sadasivaiah's work: "A Comparative Study Of Two Virasaiva Monasteris."[121] The author observes that Virasaivism and Saiva Siddhanta are closely connected, that bhakti is the central point in both faiths and that our Saint is hailed as a Puraatana by the Vira Saivas. However the date of our Saint is given as 660-692 A.D., at page 8. This is an error.

A sumptuous volume was published in connection with the eighth centenary celebrations of Sri Basavesvara.[122] This commemoration volume contains a well-written article by A.Sunderaraj Theodore on 'Basavesvara And Manickavasagar" (pages 225 to 241). The works of our Saint constitute a Saiva Testament according to the author.

An Analysis Of The Tirumantiram[123] by 'A Science Graduate' will reward its perusal. The references to our Saint at page 33 is fraught with significance. The Tirumantiram can be better understood in the light of the Tiruvaachakam.

N. Murugesa Mudaliar was a devoted practitioner of Saivism. His work: 'The Relevance Of Saiva Siddhanta

Philosophy'[124] was the product of painstaking study of Tamil Saivism. Many references to our Saint are made in this book by its author.

S.M.Mutthian's work 'Saiva Sitthantham In Relation to Science'[125] (1967) has now become a rare work. The author refers to the Tiruvaachakam as a source-book.

'Proceedings Of the First International Conference Seminar Of Tamil Studies'[126] is an excellent anthology. The article : 'Tiru-p-Pavai, Tiruvempavai In South-East Asia' by T.P.M. is the product of well-directed research.

Many references are made to our Saint and the Tiruvaachakam by S.Singaravelu in his article 'Some Aspects of South Indian Cultural Contacts with Thailand : Historical Background' which is included in the above anthology.

'A Glimpse Of Tamilology'[127] was published in 1968. In his article (pages 166 to 172) Prof.Avvai S.Duraiswamy dwells upon the absorbing nature of the Tevaram and Tiruvaachakam hymns.

M/S.George Allen And Unwin Limited are the publishers of HINDU WORLD.[128] The work which is an encyclopedic survey of Hinduism is in two volumes. At page 24 (volume two) occurs the entry relating to our Saint. The author (Benjamin Walker) says: "... the Tiruvasagam reveals his piety and poetic excellence. It has been the inspiration of all later devotional

poetry in Tamil and the book itself reveals the homage of worshippers."

'Pearls In Tamil Ocean'[129] is a publication (1968) of the Tiruvaavaduthurai Aadheenam. It contains Tamil verses and their English translation. The very first page of this volume presents a verse from the Tiruvaachakam and its translation.

'Saiva-Siddhanta'[130] is publication number 590 of the Dharmapuram Aadhinam. In this work very significant references to our Saint are found.

'Religious Hinduism'[131] by Jesuit Scholars was published in 1968. At page 261 occurs the following passage. "Manikkavacakar in the ninth century wrote deeply religious hymns (Tiruvacakam) which depict the progress of a soul out of the bondage of ignorance and passion into the liberty of light and love."

Saiva Siddhanta Maha Samajam published the booklet 'Saiva Cult And Heritage'[132] in 1968. Pages 25 to 33 deal with our Saint and his works.

In 1970, 'The Theology Of Hindu Bhakti'[133] by A.J.Appasamy was published. Pages 39 to 44 deal with our Saint and his Tiruvaachakam. At page 43, the author observes as follows: "Manickavacakar's poems are chanted by hundreds of his followers even to-day and they stir them to a full surrender to the Divine."

G.Vanmikanathan's monograph 'Manickavaacagar'[134] was published in 1970. The author is a devout Saivite and his devotion to our Saint is writ large in every page of this monograph.

Immortal Words[135] is the title of a book which was published in 1963. It was reprinted in 1970. It is an anthology. A few utterances of our Saint are incorporated (in translation) in this work.

For the Tamils of South Africa, an anthology entitled Panniru Thirumurai Thirattu[136] was first brought out in 1970. By 1987, 15,000 copies of this work were printed. Texts with transliteration of the hymns of the Tiruvaasakam appear from page 140 to page 166. Tamil paraphrase and English translation are also provided for a few verses. The English translation is by R.Shanmukham Chettiyaar.

In 1970 appeared J.M.Somasundaram Pillai's Siva-Nataraja.[137] Facing page 80 is a photographic impression of our Saint. Page 80 gives a short account of the greatness of our Saint.

Volume Two of the 'Proceedings Of The Second International Conference Seminar Of Tamil Studies'[138] was published in 1971. Pages 55 to 63 embody Carl. - A Keller's article:'Some Aspects of Manikkavasagar's Theology'. The reader will do well to study this article again and again and yet again. The author observes : "A Study of the literary methods in Tiruvaachakam would have to show how the texts are rooted in South Indian Shaiva lore."

I

An Anthology Of Indian Literature[139] appeared in 1971 as a Pelican Original. Indian Council For Cultural Relations published a second revised edition in 1987. Pages 433 to 436 contain a few precious utterances of our Saint.

Swami Vedachalam published his 'Ancient And Modern Tamil Poets'[140] in 1939. Kazhakam reprinted it in 1971. At page 23 there is a solitary reference to our Saint and his Tirukkovaiyaar.

The University of Madras published 'The Concept of Bhakti'[141] by P.Tirugnanasambandhan in 1971. Its reprint appeared in 1973. The concept of bhakti as dealt with in the works of our Saint is adumbrated in pages 11, 12 and 13 of this monograph.

Ratna Navaratnam was Director of Education, Sri Lanka. She was initiated into the Tiruvaachakam when she was in her teens. Her work: 'A New Approach To Tiruvachagam" was published by the Annamalai University in 1971.[142] This work is a very commendable thesis on the Tiruvaachakam.

Mariasusai Dhavamony wrote a dissertation for the degree of D.Phil. in the University of Oxford, under the able guidance of Prof.R.C.Zaehner. It was published as a book entitled 'Love Of God according to Saiva Siddhanta'[143] in 1971 by the Oxford University Press. This work is a study in the Mysticism and Theology of Saivism. Pages 158 to 171 of this opus are devoted to our Saint.

Path Of Pure Consciousness [Suddha Sadhakam of Kumara Deva][144] was by Murugesa Mudaliar. This work explicates the Vira Saiva Philosophy. The translator quotes a few passages from the Tiruvaachakam to explain a few of the abstruse tenets.

Gazetteer of India – Tamil Nadu State – Ramanathapuram District[145] –, was published in 1972. Page 995 of this work relates to Uttharakosamangkai, a town dear to our Saint. This work tells us that according to the Sthala Puraana, Uttharakosamangkai was the town where our Saint was born, in his previous birth.

E.J.Brill, Leiden, Netherlands, published in 1973 Kamil Zvelebil's 'The Smile Of Murugan'.[146] This work deals with the Tiruvaachakam also. According to the author, the Tiruvaachakam is the ripest expression of Saiva bhakti in Tamil literature. He also affirms as follows: "The whole of Tiruvaachakam is the culmination of Saiva bhakti hymnic literature, and at the same time, the beginning of the specific system of Saiva Siddhanta philosophy. It has always played an enormously influential role in the entire spiritual culture of Tamilnad."

'Saivism In Philosophical Perspective'[147] is the greatest work in English on Saiva Siddhanta. The late-lamented Krishna Sivaraman is its author. The author was soaked in Tamil Saivism. His devotion to the Tamil Tirumurais in general and to the Tiruvaachakam in particular, is reflected in this, his work of extraordinary excellence.

'Idaimarutu – The Great And Incomparable'[148] is a booklet of T.N.Arunachalam. The author stands enchanted by the

'honeyed' diction of our Saint. The author says that the ninth verse of our Saint's Thiruvesaravu bears ample testimony to the love of our Saint for the Lord of Idaimarutu.

'Inspiration in the Non-Biblical Scriptures'[149] by Ishanand Vempeny, S.J. appeared in 1973. Pages 196 and 198 refer to our Saint. According to the author, the Tiruvaachakam wields a greater influence than the Rig Veda. Vide page 10. At page 16 the author says: "The Tiruvasagam and Tirukkural are not just any kind of sacred books but form part of those sacred books around which the Tamil religiosity exists."

In 1973 was published Stephen Neill's 'Bhakti : Hindu And Christian".[150] The author is of the opinion that the greatest Saivite saint is our Saint. He quotes with approval the dictum of G.U.Pope which says that our Saint is regarded as the greatest of the Hindu revivalists.

Dr.Pranabananda Jash is the author of 'History Of Saivism' – 1974.[151] Pages 90 to 92 of this work deal with our Saint and his works. A few glaring errors mar this work.

'An Introduction To The History Of Tamil Literature'[152] by M.Arunachalam was published in 1974. Pages 136 to 139 deal with our Saint. The author is of the opinion that our Saint is not the author of the Tirukkovaiyaar. The author very rightly observes that Nammaazhwar and our Saint are equally great. Vide page 164. Pages 166, 187, 191, 208, 231, 244, 246, 252-54, 278 and 291 of this work refer to our Saint.

A well-researched article entitled 'The Structure Of Love in Manickkavacakar's Tiruvacakam' by M.Lucetta Mowry forms part of the anthology called 'Structural Approaches to South India Studies' (1974).[153] The article covers eighteen pages. Again, many references to the Tiruvaachakam are made by Glenn E.Yocum in his article: 'Sign and Paradigm:Myth in Tamil Saiva and Vaishnava Bhakti Poetry' (pages 184 to 206). Useful references are made to the Tiruvaachakam in this article.

National Museum, New Delhi, published C.Sivaramamurti's Nataraja In Art, Thought And Literature[154] in 1974. This has since been reprinted. Page 372 refers to the adage which speaks of the heart-melting nature of the Tiruvaachakam. Our Saint is also referred to at page 355. At page 383, the author gives a prose translation of our Saint's verse beginning with the words: "Utraarai naan ventane ..."

Otto Harrassowitz, Wiesbaden, published Kamil Veith Zvelabil's TAMIL LITERATURE in 1974.[155] The two works of our Saint, namely the Tiruvaachakam and the Tirukkovvaiyaar are dealt with at page 98 of this work. He also quotes three passages from the Tiruvaachakam. He then affirms that our Saint's surrender is total. He subjoins and says that in our Saint's work, it is the inner progress of the mystic's soul which is significant. Zvelebil is also alive to the folkloristic nature of a few of the decads of the Tiruvaachakam.

B. Natarajan's 'The City of the Cosmic Dance'[156] appeared in 1974. Pages 10 to 13 are devoted to our Saint. The author observes at page 13 that it is the traditional belief that

Maanikkavaachakar lived at Pichaivaram which is close to the sea near Kille (eight kilometres north-east of Chidambaram).

G.Kalyanam is the author of a guide-book[157] called Tiruvannamalai:The Hill of the Holy Beacon (1974). Pages 20 and 21 relate to our Saint and his Tiruvaachakam.

'Grace In Saiva Siddhanta, Vedanta, Islam And Christianity'[158] was published in 1975. Albrecht Frenz, who was later to translate the Tiruvaachakam into German, has contributed the preface to this work. This work abounds in references to our Saint and his two works.

Rabindra Kumar Siddhantashastree is the author of Shaivism Through The Ages (1975).[159] The Tiruvaachakam is an Upanishad according to the author.

A Cultural History Of India[160] which began as a projected new version of The Legacy of India, was first published in 1975. At page 37, John R.Marr observes as follows: "One must in conclusion note that the great medieval bhakti movement, expressing itself in hymns and mystical utterances in all the spoken languages of India, had its real beginnings in the Tamil Saivite hymns composed from the sixth century onwards and collectively known as the Tirumurai. The most famous portion is ... the Tevaram, but the mystical poems by Manikkavasagar, Tiruvasagam and Tirukkovaiyar, should be mentioned."

K.K.Pillay's 'A Social History Of The Tamils'[161] (Vol.1) appeared in 1975 as a second edition. Our Saint and St.Aandaal are referred to at page 331.

The second edition of South India And Sri Lanka by K.K.Pillay was printed in 1975.[162] At page 57 he narrates the conversion of the Sinhalese King Sena I to Saivism and the curing of the dumbness of his daughter by an ascetic. Maybe the ascetic was our Saint. So says the author.

The Poems Of Ancient Tamil[163] authored by George L.Hart III, appeared in 1975. Referring to our Saint's Tirukkovaiyaar, the author says that Maanickavaachakar uses the Tamil akam conventions to describe the relation between the soul (the hero) and God (the heroine).

In 1963 was published Tiruvachakam:The Hindu Testament Of Love,[164] indited by Ratna Navaratnam. The devotion of the author for our Saint is writ large in every page of this work. She has also done her own translation of the hymns of our Saint. The accent of the translator is on feeling. A second edition of this work appeared in 1975.

Emmons E.White is the author of The Wisdom of the Tamil People (1975).[165] Pages 78 to 81 of this work deal with our Saint and the Tiruvaachakam.

In 1976 was published Satarudriya:Vibhuti Of Siva's Iconography[166] by C.Sivaramamurti. The author did well to compare the mantras (Srirudram) with the utterances of our Saint.

More detailed works should be written on the lines indicated by the author.

Pathway To Sahaja Nishtai[167] which deals with the Avirodha Unthiyar of Sri Santhalinga Swami appeared in 1976. The author is N.Murugesa Mudaliar. The Tiruvaachakam is frequently referred to in this work.

TAMIL : A Bird's Eyeview[168] by T.P.Meenakshisundaran was published in 1976. At page 33, the Tiruvaachakam is referred to. At pages 108 and 109, the Tiruvempaavai figures prominently. It is rather unfortunate the title of the work is misspelt on the wrapper and the title-page.

Pathway To God Trod By Saint Ramalingar[169] by G.Vanmikanathan was first published in 1976. It is well known that St. Ramalingam found his Guru in St.Tirugnaanasambandhar and his book in the Tiruvaachakam. More than a hundred references to our Saint are made in his work.

Gustav Mensching wrote in German a work which was later translated into English by Hans F.Klimkeit and V.Srinivasa Sarma. The English version entitled Structures and Patterns of Religion[170] appeared in 1976. After explicating "Unio mystica" the author illustrates the experience by a reference to a verse in the Tiruvaachakam. The author's source is the German translation of the Tiruvaachakam by H.W.Schomerus. Vide pages 203 and 204.

Thamizhannal is a great Tamil scholar and his work 'Tradition And Talent In Cankam Poetry'[171] was published in 1976. The author's Introduction opens thus:

"Ancient of days, existing ere the ancient world
whose nature shares the newness of created things..."

This is a quotation from the Tiruvaachakam.

Manickavacakar's Image of Siva[172] by Glenn E.Yocum forms part of Vol.16, No.1 of the Journal (History of Religion). Prof.Yocum gave me a copy of the reprinted article (1976). The author says that 3,414 lines constitute the corpus of the Tiruvaachakam. The article dwells on details that pertain to our Saint's understanding of Siva. He makes use of a hermeneutical scheme elaborated by the Soviet Indologist, A.M.Pyatigorsky, which has been applied briefly but suggestively to several Tamil bhakti poems by Kamil Zvelebil.

A reprint of the article 'The Goddess in a Tamil Saiva Devotional Text, Manickavacakar's Tiruvacakam'[173] was presented to me by Prof.Yocum, the author. The author considers the appearance of the Goddess under three rubrics. The article concludes with an attempt to relate our Saint's understanding of the Goddess to the symbolic and experiential dimensions of his central religious goal, namely, the achievement of personal union with Siva.

Outlines Of Saivism[174] by M.Arunachalam appeared in 1978. The author is of the opinion that a good majority of those that profess to be Saivas do not know the basic tenets of Saivism. This book is intended to supply them with the outline of the Saiva

faith. Pages 37 to 39 of this work give a short account of our Saint.

In 1978 was published Invitation To Hinduism[175] by M.Bannerjee. The desire of the author is to furnish the reader with more than an ordinary knowledge of Hinduism. Pages 86 and 87 deal with Saiva Siddhanta. Our Saint is hailed as one of the Four of the Saiva Aachaaryas.

M.R.Sakhare's History And Philosophy Of Lingayat Religion[176] (1978) is a scholarly work. The author's attempt is to show that Veerashaivism is not merely a sect and a mode of worship but a regular system. At page 224 are references to the Tiruvaachakam.

Sri Venkateswara University published Dr.G.Damodaran's 'The Literary Value of Tiruvaymozhi'[177] in 1978. In one sense Tiruvaaimozhi is the same as Tiruvaachakam. Pages 292 to 300 dwell upon the remarkable similarities between these two great works. This opus is a well-researched work.

Vivekananda College published in 1978 a booklet called Perspectives Of Theism And Absolutism In Indian Philosophy.[178] In this is included the article of V.A.Devasenapathi entitled Invitation To Saiva Siddhanta. As is expected, many references to our Saint and his Tiruvaachakam are found in this article.

Perspective In Saivism[179] by V.Ramakrishnan appeared in 1978. Abstruse concepts are explained by the author in the light of the Tiruvaachakam.

Collected Lectures On Saiva Siddhanta[180] – 1963-1973, was published in 1978. A perusal of this volume shows that the lecturers have made use of the Tiruvaachakam to explicate the concepts of Saiva Siddhanta.

Sri Venkateswara University published in 1978 Dr.P.Sourirajan's A Critical Study Of Saint Tayumanavar.[181] The parallels between the hymns of Taayumaanavar and those of our Saint are enunciated at page 95 of this work.

Devotional Poets And Mystics (Part-1)[182] was first published in 1978. It has since been reprinted twice. The article 'Nayanmars' by V.A.Devasenapathi is part of this anthology. The author rightly observes that even on a conservative reckoning the singing of Tevaaram and Tiruvaachakam has been in vogue for more than a thousand years.

Dr.Devakunjari's work entitled MADURAI[183] is a well-written work. The author makes a few germane references to our Saint in this work.

Origin And Development of Saiva Siddhanta upto 14th Century[184] by Dr.T.B.Siddalingaiah (1979) is a significant work. The author is a Vira Saiva who is well versed in Tamil Saivism. Many references to our Saint and his works are met with in this book.

Dr.K.K.Pillay is the author of Studies In The History Of India With Special Reference to Tamil Nadu[185] (1979). Pillay is of the opinion that our Saint is a contemporary of Varaguna 1, and

he belonged to the first half of the 9th century A.D. Pages 469 to 472 deal with the date of our Saint.

T.N.Vasudea Rao's Buddhism In The Tamil Country[186] was published in 1979. Pages 228 to 231 deal with our Saint.

Siddhanta Saivam In Essence And Manifestation[187] is by Ratna Navaratnam. This work was published in 1979. The author had already written two major works on our Saint. The author affirms thus: "St. Manickavasagar conveys the bliss of inseparable union with the Lord Siva and His afferent power of Grace. Siva is the Mid-Point in whose centripetal power, all souls resolve and adhere in union of never parting."

Magnificent Madura[188] is by Suddhananda Bharati. As is natural, due importance is assigned to our Saint in this booklet. Vide page 22. The first edition of this work appeared in 1979.

In 1979 appeared another booklet by Suddhananda Bharati entitled Madurai Temple.[189] This work is more historical in nature. Pages 21 and 22 deal with the episodes relating to our Saint.

Chidambaram And Nataraja[190] by B.G.L.Swamy (1979) is the work of an unsparing critic. The author is able to trace the influence of Pratyabhigna even in our Saint's work. Vide page 108.

A reprint of Dr.K.R.Srinivasa Iyengar's article Basaveshwara:The Philosopher,[191] was presented to me by its

author. According to Dr.Iyengar, some of the vachanas of Basaveshwara are similar to the utterances of our Saint.

The Story Of Saiva Saints[192] by K.M.Venkataramiah appeared in 1979. A short account of our Saint is given in pages 37 to 39. The author concludes thus:"Whether he (St.Maanickavaachakar) was prior to the Thevaram Trio or posterior to them is immaterial to Siva Bhaktas. His Tiruvachakam and Kovai are gems of sacred Literature and they embody doctrines of Saiva faith as found in the Vedic lore."

The Secret Of Arunachala[193] by Abhishiktananda (Dom Henri Le Saux, OSB) was first published in 1979. It was reprinted in 1988. This French Catholic Sadhu cultivated the Tiruvaachakam as best as he could. Vide page 124.

Dr.R.Nagaswamy edited the second volume of South Indian Studies[194] (1979). Reference to the date of our Saint is found in page 130. It is observed in this page that Seshagiri Iyer's identification of our Saint with Sangamitra (referred to in the Mahavamsa) is erroneous.

Sivalinga Worship[195] (1979) is a booklet and its author is G.M.Muthuswamy Pillai, I.A.S. Even the preamble to this brochure invokes the Tiruvaachakam. At page 11, a verse from the Kuyil Patthu is given in English translation.

The God Of Manikkavasagar by Rev.Fr.G.Michael S.J.,[196] is, as the blurb in the title avers, 'A Christian's testimony to the verities and Universality of The Tiruvaachakam. It was reprinted by Sri Mahalingaswami Devasthanam,

Thiruvidaimarudur on 18th July 1979. The author concludes thus: "This then is the God of Maanickavaachakar:The God of the Saivite Mythology, Transcendent and Immanent, Interested in and Appearing Personally to Maanickavaachagar out of His merciful tender Love and Giving him inexpressible spiritual delights:A Truly Personal God."

Chacko Valiaveetil is the author of Liberated Life[197] (1980). This work is on Jivan Mukti. Pages 71, 75, 76, 95 to 98, 114, 130, 131 and 145 refer to our Saint. Many passages from the Tiruvaachakam are quoted in this work. The author says that our Saint has a vivid experience of liberation.

Sangam Polity[198] by N.Subramanian appeared in 1980. According to the author, our Saint was able to bring a spiritual theme within the framework of Akam literature in his Tirukkovaiyaar.

M.Arunachalam's Festivals Of Tamilnadu[199] was published in 1980. Right from St.Tirugnaanasambandhar, all pious Saivites are of the opinion that it is the festivals that keep Saivism active and operative. Aavani Moolam is a festival which is connected with our Saint. This festival is described in pages 130 and 131 of this book.

Volume Two of 'Proceedings Of The Fifth International Conference-Seminar Of Tamil Studies'[200] was published in 1981. This volume opens with the article entitled Medieval Tamil Literature by M.Arunachalam who affirms thus: "Thiruvacakam

is certainly the culmination of the supreme lyrical writings on the mystic experience of bhakti in Saivism."

At page 69, Prof.D.Gnanasundaram brings to the notice of the reader that the first ten verses of Tiruccatakam, the fifty verses of Nittal Vinnappam and the five verses of Ataikkalappattu of our Saint, inter alia, form the bulk of Kattalai Kalitturai in Saiva canon.

Pages 117 to 127 relate to R.Murugaiyan's article entitled The Thematic Structure Of Tiruvacakam.

Sivan Arul Thirattu[201] was first published in 1981. Its second edition appeared in 1984. This work was prepared for the Natal Tamil Vedic Society, Durban, Natal. Pages 222 to 298 are devoted to our Saint. This section is bilingual.

Princeton University Press, Princeton, published in 1981, A.K.Ramanujan's Hymns For The Drowning. An Indian reprint has since appeared. Ramanujan's references include Norman Cutler's English translation of Tiruppavai and Tiruvempavai, G.U.Pope's translation of the Tiruvaachakam and Yocum's Ph.D. dissertation, namely, "A Study of Manikkavacakar's Tiruvacakam:The Setting and Significance of a Tamil Devotional Text."[202]

An Introduction To Tamil Literature[203] by N.Subramanian (1981) is claimed to be a milestone in the historiography of Tamil literature. However, a few of his observations relating to our Saint are not correct.

Ancient Temples Of Tamilnadu[204] by A.M.Paramasivanandam was published in 1981. References to our Saint are found at pages 65 and 78. Pages 112 and 113 also deal with our Saint.

Page 45 of C.Balasubramanian's Papers In Tamil Literature[205] (1981), refers to the eulogy of Sivappirakasa Swamikal relating to our Saint.

An Exploration Of The Origin of Kambaramayanam[206] by Dr.C.Thirumeni (1981) is an interesting work. The author does not fail to refer to the Tiruvaachakam in this critical work.

A Study Of Civakacintamani[207] by R.Vijayalakshmy (1981) was published in Ahmedabad. This work contains the Ph.D. thesis submitted by the author and approved by the University of Oxford. A solitary reference to our Saint occurs at page 47 of this work.

Quotations On Tamil And Tamil Culture[208] compiled by R.Madhivanan (1981) is a book of sorts. A few passages from Pope's translation of the Tiruvaachakam are incorporated in this work.

In 1981 was published Studies In Jnanamrutam[209] by S.Gangadharan. This work is the thesis for Ph.D. submitted by the author, revised in the light of the suggestions offered in the evaluation reports. Many references to the Tiruvaachakam are met with in this work.

An English translation by K.V.Sarma of the work known as Pandya Kulodaya[210] was published in 1981 by the Institute of Sanskrit and Indological Studies, Punjab University, Hoshiarpur. This work comes as a great boon. It settles the date of our Saint.

In 1982 appeared the reprint of P.V.Jagadisa Ayyar's South Indian Shrines.[211] At page 483 commences an account of our Saint. At 484 is printed a photographic impression of our Saint's idol. The author at page 485 writes of the festival conducted annually in honour of our Saint at Aavudaiyaarkoyil.

Sundeep Prakashan, Delhi, published in 1982 I.K.Sarma's The Development Of Early Saiva Art And Architecture.[212] This is hailed as an excellent work by Padmabhushana Dr.C.Sivaramamurti. Writing about Kalahasti, a sylvan town in Andra, the author refers to our Saint as one of the holy poets who sang about the presiding deity of this place.

Sri Parthasarathy Swamy Devasthanam, Madras published Tiruppavai – Textual, Literary And Critical Study[213] in 1982. Aandaal's Tiruppaavai and our Saint's Tiruvempaavai are recited during the month of Maarkazhi by devotees. As this work relates to Aandaal only, there is but a casual reference to our Saint's Tiruvempaavai.

V.Rathinasabhapathy is the author of Perspectives In Virasaivam[214] (1982). According to the author, Siva Himself wrote down the entire Tiruvaachakam and that the work was later on handed over to the head of a Virasaiva Mutt known as Ambalatthadi Mutt.

The thesis submitted to the University of Madras for M.Litt. Degree in 1947 by A.M.Paramasivanandam appeared as a book entitled The Historical Study Of The Thevaram Hymns[215] in 1982. At page 67, there are references to our Saint, his Tiruvempaavai and the Margazhi festival. At page 160, while dealing with the immeasurable immensity of the cosmos, the author makes a reference to the third Hymn of the Tiruvaachakam.

Sri Kasi Math, Tiruppanandal published in 1982 M.Arunachalam's Peeps Into The Cultural Heritage Of Hinduism.[216] Pages 110 and 111 of this work are devoted to our Saint.

Hymns To The Dancing Siva[217] by Glenn E.Yocum was published in 1982. I am personally aware of Dr.Yocum's devotion to our Saint. On the page preceding his Introduction, three quotations, from Emily Dickinson, T.S.Eliot and Edward Taylor respectively, appear. At page 11, the author says: "Finally a word should be said about the quotations on the page preceding this chapter. Although all the three passages derive from times and places far removed from the ninth-century Tamilnad, they were chosen for their resonance with themes which are central to the Tiruvacakam. In this, they witness a certain unity of the human spirit, revealing parallels which give encouragement to our attempts at understanding other men across time and culture. On a personal level, they indicate a happy and unexpected result of my study of Tamil poetry; for the Tiruvacakam succeeded where several English teachers failed, bringing me an

appreciation of and a sense of excitement about poetry in my native language."

It is for his sake I translated the Tirukkovaiyaar which was later published by the Tamil University.

Why did Dr.Yocum undertake to write this work? His answer (page 3) is thus recorded: "This study of the Tiruvacakam will be an essay in the history of religions. The goal will be to understand a religious tradition as it is reflected in the life of one man. In a very real sense, all history is based upon individual lives. It is in them that the interconnections between historical periods and the influence of various traditions can best be glimpsed. It is only there that the 'structures', 'forms' and 'patterns', which frequently are the concern of Religions-wissenchaft, are lived."

Tamil Polity[218] by R.Rajalakshmi (1983) refers to our Saint in more places than one. According to her, Manigramam is a corruption of Vanigagramam – a collection of merchants –, and this observation solves a problem created by Christians regarding our Saint. The author makes many a useful reference to our Saint.

In 1983, National Museum, New Delhi, published R.Nagaswamy's Masterpieces Of Early South Indian Bronzes.[219] At page 129 is a full-length photographic impression of an idol of our Saint. A look at it will bring to the mind of the reader the verse of the Tiruvaachakam which begins with the words: "Odum Kavantiyume ..." At pages 130 and 131 are two photographic impressions of the idols of our Saint one belonging to c. A.D.

1100 and the other to c.1250. The mss., held in the left hand of the idol is inscribed with the words Om Namasivaya. The letters are in Grantha character.

Gandhi Vidyalayam published in 1983 the work of M.Arunachalam entitled 'The Saivagamas'.[220] Five important references to the Tiruvaachakam occur in this work.

Experiencing Siva: Encounters With a Hindu Deity,[221] an anthology edited by Fred W.Clothey and J.Bruce Long appeared in 1983. Karma And Grace In Saiva Siddhanta, an article by V.A.Devasenapathy highlights the dictum of our Saint which says that Grace is gained through Grace. The third article in this anthology is 'The Theory Of The Phenomenal World in Manikkavacakar's Tiruvachakam' by Lucetta Mowry makes excellent reading. This essay runs to more than 20 pages and is packed with very useful information.

Tiruvanaikoil[222] is a brochure which appeared in 1983. At page 25 there is a reference to 'Manikkavaachakar Festival.'

Gazetteer of India-Tamilnadu State–Pudukkottai District[223] was published in 1983. Pages 790 to 792 deal with Avadayarkovil. At page 791 we meet with the following observations. "The outpourings of Manikkavasagar, though broadly of the same class of the others, were more impassioned and personalized." The gazetteer says that our Saint, most probably, was a minister of Varaguna 11 (862-880).

Viraha-Bhakti[224] by Friedhelm Hardy (1983) is a remarkable work. It deals with the early history of Krishna devotion in South India. As the theme of this work is love it but makes only two references to our Saint. Even here the author refers to the Tirukkovaiyaar only.

An Encyclopaedia Of South Indian Culture[225] compiled by G.Ramakrishna, N.Gayathri and Debiprasad Chattopadhyaya appeared in 1983. Page 236 makes a reference to the Tirukkovaiyaar. Details about Naayanmaar are given in pages 319 to 321. The dictum that our Saint is one of the 63 Naayanaars is erroneous. At page 344, the Tiruvempaavai is referred to and at page 480 the Tiruppalliyezhucchi is mentioned.

At page 132, a pertinent reference to a hymn of the Tiruvaachakam is made in Karma And Rebirth In Classical Indian Traditions[226] edited by Wendy Doniger O' Flaherty. The Indian edition of this work was first published in 1983.

Philosophical Heritage Of The Tamils[227] (1983) is a bilingual anthology. Many a reference to our Saint and his Tiruvaachakam is met with in this anthology. The reference at page 38 is as follows: "He (our Saint) tries to describe the nature of the bliss in a language known to us though it is beyond the power of any word to describe it adequately."

Guide To The Bronze Gallery[228] by V.N.Srinivasa Desikan (1983) is a well-written work. Plate XXXIII of this book is the photographic impression of a rare idol of our Saint. This was recovered from Settipulam (Thanjavur District) and was cast

perhaps in the 14th century. Our Saint is referred to at page 55 where it is said that his right hand is in the *upadesa* pose, while his left hand holds a manuscript. The description relates to the plate referred to supra.

The first edition of Radha Thiagarajan's A Study Of Mysticism In Tiruvacakam[229] (1983) was published by the Madurai Kamaraj University. The theme is discussed in eight chapters. The ninth chapter (conclusion) supplies answers to certain issues.

Purasu Balakriahnan's monograph on Ramalinga[230] appeared in 1984. The author deals with our Saint who according to him is both a poet and a prophet. St. Ramalinga's devotion to our Saint is well brought out at page 18 of this work. The Tiruvaachakam, it is well known, was St. Ramalinga's Bible.

Dr.Rama Ghose, a Bengali, was the chela of Krishna Sivaraman. She cultivated Saiva Siddhantam in depth. Her book: 'Grace In Saiva Siddhanta'[231] appeared in 1984. We meet with a couple of references to our Saint and the Tiruvaachakam, in this work.

An essay on Saivism by Dr.S.Radhakrishnan is included in Saiva Siddhantam, Volume One,[232] (1984). According to Dr.Radhakrishnan, the most important of the Saiva canonical works is the Tiruvaachakam.

There Can Be Only One Final Conclusion in Saiva Siddhanta[233] by T.N.Arunachalam (1984) was indited to

controvert the views of the Hawaii Saivites. To support his arguments, the author employs the passages of the Tiruvaachakam, with telling effect.

Synopses Of Seminar Papers[234] appeared in 1984. The papers were read in the First International Seminar on Saiva Siddhanta, held by the Dharmapura Aadhinam. The editor makes a significant reference to a passage of the Tiruvaachakam at page 67.

Siva Siva[235] is an anthology brought out during the 370th Geeta Gyana Yagna. Articles by Dr.D.Sri Rama Rao and Salem S.Jayalakshmi refer to our Saint and his Tiruvaachakam.

Discourses On Siva,[236] edited by Michael W.Meister (1984) is a remarkable anthology. A.K.Ramanujan is one of the contributors to this anthology. He deals with the Saiva Puraanas and the Saiva verses. He makes a reference to our Saint in an admirable way.

Indian Philosophical Annual (Volume 17)[237] – 1985 –, is a Felicitation Volume in honour of Prof.V.A.Devasenapathy. This volume is a commendable one. The fellowship of our Saint with Siva is highlighted at page 190. It should be mentioned here that Dr.Devasenapathy is the author of the well-researched work, The Tiruvaachakam And The Tiruvaaimozhi.

In 1985 appeared Sivajnana Mapadiyam,[238] an English translation of Sivagnana yogi's Maapaadiyam. The Saivite world is for ever indebted to the translator who is Siva Sri Vajravelu

Mudaliyaar. Sivagnana Yogi quotes some passages from the Tiruvaachakam to explicate the concepts of Saiva Siddhantam. The translator so translates such passages that the reader can, with ease, understand the drift of the work.

In 1985 was published Rohan – A Dunuwila's Saiva Siddhanta Theology.[239] The book is based on Aghorasiva's commentary on Bhoja's Tattvaprakasika. It is to be said to the credit of the author that he refers to our Saint in a few places, even though his work relates to a Sanskrit text.

A Seminar on Comparative Indian philosophy and Literature was held in Madras. The papers were printed in a book-form entitled 'A National Seminar'[240] in 1985. The cover of this book displays Lord Siva and our Saint. Five articles on our Saint are included in this anthology and they are by N.S.Ramaswami, Dr.T.B.Siddalingaiah, K.Lakshmanan, S.Cunjithapatham and G.V.Pillai.

Studies Of South India[241] edited by Robert E.Frykenberg and Pauline Kolenda (1985) is an anthology of recent research and scholarship. The interpretation of the Tiruvaachakam by Dr.G.U.Pope and Dr.Yocum is highlighted at page 316 of this book.

A condensed English Version of St.Sekkizhaar's work by G.Vanmikanathan was published in 1985. Its title is Periya Puranam.[242] Twelve useful references to the Tiruvaachakam are met with in this work.

David Dean Shulman's work, The King And The Clown In South Indian Myth And Poetry,[243] 1985, makes two references to our Saint.

The Saiva Saints[244] by M.Arunachalam (1985) devotes pages 192 to 198 to our Saint. The author says that the 656 verses of our Saint are in 3,394 lines. Too many print errors are met with in this work.

S.V. Subramanian and G.Rajendran are the editors of Heritage Of Tamils[245] which was published in 1985. This work, an anthology, deals with Temple Arts. Page 2 of this work refers to Varaguna II, (862-885), during whose reign our Saint flourished.

The Strength Of Saivism[246] by Devapoopathy Nadarajah (1986) was brought out during the Second International Seminar on Saiva Siddhanta held at Kuala Lumpur, Malaysia. The references to our Saint's works appear on pages 25 to 27.

Literary History In Tamil[247] by Kartigesu Sivathamby (1986) discusses the date of our Saint in pages 64 to 67. References to the views of G.U.Pope, S.Krishnaswamy Iyengar, Sesha Iyer and others are made in these pages.

In 1986 was published Heritage Of The Tamils – Education And Vocation.[248] At page 115, Vedamani Manuel says that our Saint and Periyaazhwar have contributed many songs for children and girls and that they impart abstruse and spiritual

concepts. It is needless to say that what is learnt while young, can be pondered over as time passes on.

Dr.P.S.Somasundaram is the author of Tirujnanasambandhar[249] (1986). This work deals with the philosophy and religion of St.Sambandhar. The salvific power of the Tiruvaachakam is hinted at page 12 of this work.

In 1986 appeared C.Rajasingham's The Cultural Contribution of the Tamils.[250] This is a well-indited opus. The author makes as many as eighteen references to our Saint. A picture of our Saint is accommodated between pages 37 and 38 of this work. According to the author, our Saint describes Lord Siva as "the Redeemer from the Dualities." He also describes our Saint as an astronomer.

Saiva Siddhanta-p-Perumandram Mutthu Vizha Malar[251] is a bilingual anthology. In his article on 'Some Western Contributions To The Study Of Saiva Siddhanta' useful references are made to the Tiruvaachakam and its interpretation by Yocum and Lucetta Moury. The article by R.Rengachari entitled Mysticism of Andal and Manikkavacakar is included in this volume.

Nityasumangali[252] by Saskia C.Kersenboom-Story, (1987), deals with Devadasi tradition in South India. This is a well-researched opus. Our Saint's Tirutthonokkam and Tiruvempaavai are referred to in this work.

The Vision Of Siva In Periyapuranam[253] by Ratna Ma Navaratnam (1987) gives a few hymns of the Tiruvaachakam in English translation. The goal of the Tiruvaachakam is nothing but Sivananda, according to the author.

Karine Schomer and W.H.Mc Leod are the editors of The Sants[254] which was published in 1987. This anthology deals with a devotional tradition of India. It is stressed in this work that the poems of our Saint are to be read at more levels than one.

Aspects Of Christian And Hindu Bhakti[255] is a booklet by Dayanandan Francis, (1987). The author refers to the Tiruvaachakam as the treasure-house of devotional poetry.

The Crest Jewel Of Divine Dravidian Culture[256] by A.Kuppuswami (1987), at page 8 refers to our Saint's nexus with Chidambaram.

Vision Of The Sacred Dance[257] by K.C.Kamaliah (1987) is a collection of essays. According to the author, our Saint conceives the dance of Siva as a divine act that dispels darkness, within and without.

Bhakti And The Bhakti Movement[258] by Krishna Sarma (1987), it is stated, makes a total departure from some well-established notions about bhakti and the bhakti movement. The author, a woman, is not acquainted with Tamil. She refers to our Saint at page 224 and linking him with the Tevaaram Trio, she calls them all Samaacharyas. They are Samaya Aachaaryas and not Samaachaaryas. Catching hold of an erroneous nomenclature,

the authoress builds a fanciful theory. Again, her note which says that the caste of St.Sundarar is not known, is a palpable error.

C.Rajasingham is the author of Thruk-Kural:The Daylight Of Psyche[259] (1987). Our Saint is referred to at pages 39, 68 etc.

Dr.A.Kandiah is the author of Mystic Love[260] (1987). This booklet is part of the author's thesis:'A Critical Study Of Early Tamil Saiva Bhakti Literature'. The thesis was approved for the degree of Doctor of Philosophy, by the University of London. One of the primary sources of this thesis is the Tiruvaachakam.

A reprint of Dr.Yocum's article, 'Wisdom Made Visible,[261] which appeared in Vol.36 of Studia Missionalia (1987) was presented to me by Dr.Yocum. Many references to our Saint and his Tiruvaachakam are made in this article. A detailed description of the festival connected with our Saint, held at Avudayarkoil, is given in this article.

Songs Of Experience[262] (1987) is by Norman Cutler. The work deals with the Poetics of Tamil Devotion. Pages 148 and 149 deal with the life and achievements of our Saint. Pages 150 to 160 contain translations of a few Tirukkovaiyaar hymns. Translations of hymns from the Tiruvaachakam are printed in pages 160 to 174.

In 1988 was published Mu.Varadarajan's, 'A History Of Tamil Literature'.[263] Of our Saint the author says: "Manikkavacakar, who has sung such soul-stirring devotional

songs, utilised various forms of folk songs popular among the people of his day to sing the praise of Siva." At page 144, the author refers to the intense devotion which informs the Tiruvaachakam.

Slaves Of The Lord[264] by Vidya Dehejia (1988) is about saints. An account of our Saint commences at page 61. Plates 31 to 42 relate to our Saint. These and the other plates enhance the value of this work which alas, abounds in errors.

In Maanickavaachakar Varalaaru[265] by T.Balakrishnan I.A.S., (1988) is included the script of G.U.Pope's lecture delivered at the Victoria Institute, London, in 1898. G.U.Pope lectured on The History Of Manikkavacagar–The "Foe Of The Buddhists". The recovery of the script from the Andra Pradesh State Archives in narrated in the Preface to this work. A revised and enlarged version of this paper later formed part of Pope's translation of the Tiruvaachakam.

A reprint (1988) of volume one of the 'History Of India'[266] by Sathianathaier, at page 266 says that our Saint was associated with Varaguna I. The current view is that our Saint flourished during the time of Varaguna II.

Women, Branch Stories, And Religious Rhetoric In A Tamil Buddhist Text[267] by Paula Richman (1988) is an extraordinary work. The authoress is a born researcher. The view held by the author (Swaminatha Desikar) of Ilakkana Kotthu, was that the works attributed to Maanickavaachakar were written by Lord Siva Himself. This fact is incorporated in this work.

South Indian Devotional Legends On Lord Siva[268] by S.Swaminathan (1988) is a concise English version of the Tiruvilayaadal Puraanam. Episode numbers 58, 59, 60 and 61 relate to our Saint.

T.Nadaraja's 'The Meaning Of The Sivalinga'[269] (1988) which is a booklet containing the author's lecture (The Lady Lilavati Ramanathan Memorial Lecture, 1988), is a well-researched monograph. G.U.Pope's translation of the Tiruvaachakam is mentioned in this brochure.

Saiva Siddhantam (Volume Two)[270] – 1988, is an anthology of essays on Tamil Saivism, edited by T.N.Ramachandran. Eleven are the essays which are included in this volume. Many references to our Saint are met with in this anthology.

"Proceedings Of The Second International Saiva Siddhanta Seminar"[271] appeared as a volume in 1989. The article (pages 220 to 228) entitled 'Experience And Systematisation – Two Aspects Of The Saiva Tradition' opens with a reference to our Saint's Sivapuraanam. This article abounds in references to the Tiruvaachakam.

Siva-Bhakti by R.Nagaswamy[272] (1989) is a study concerned with the history of Saivite thought, art and literature of India as a whole. A few references to our Saint are met with in this work.

Grace In The Saiva Siddhantham And In St. Paul,[273] by Joseph Jaswant Raj (1989) is a work of considerable importance. 22 references to our Saint occur in this work.

The English translation of the Tirukkovaiyar[274] by T.N.Ramachandran was published by the Tamil University in 1989. It is well known that the Tiruvaachakam and the Tirukkovvaiyar constitute the eighth Tirumurai. The translator-editor has demonstrated the truth that our Saint is also the one who indited the Tirukkovaiyar. Many scholars, including M.Arunachalam, held the view that our Saint did not indite the Tirukkovaiyar.

Luminous Eye[275] by Ratna Ma Navaratnam (1989) deals with luminous insights in 16 chapters. Seventeen are the references to our Saint in this work. Many of the rapturous utterances of our Saint are treasured in this work.

The Age Of Manikkavacagar by T.P.Palaniappa Pillai is reprinted in Vol.5, No.1 (July 1989) of the Journal of the International Institute of the Saiva Siddhanta Research.[276] The author says: "From these discoveries we observe that the Columbo image of the Saint reveals through its left hand the inscription 'Namasivaya' (in Tamil letters), the fact that he was the author of the sacred Saiva hymn-book, Tiruvaachakam which commences with line "*Namasivaaya Vaazhka Naathan thaall vaazhka*" and that the Madukkur image of the Saint, having the inscription '*Om Tiruvalar Taamarai Si*' (in Tamil letters) points undoubtedly to his authorship of the other work – Tirukkovaiyaar

which commences with the line" *Tiruvalar Taamarai Seer Valar Kaavikall Easer Tillai ...*"

In 1989 appeared Indira Viswanathan Peterson's Poems To Siva.[277] 701 verses of the Tevaram Trio are incorporated in this work. A reprint of this work appeared in India in 1991. The translator makes a few references to the Tiruvaachakam as well as the Tirukkovaiyaar, in this, her monumental work.

The Tamil Veda[278] by John Carman and Vasudha Narayanan (1989) is a work relating to Pillaan's interpretation of the Tiruvaaimozhi. Note 25 at page 263 says :"It is important to note ... that both the Tiruvacakam and the figure of Siva can be seen as products of a twofold heritage, like the Tiruvaymoli and the figure of Visnu."

A.L. Basham's 'The Origins And Development Of Classical Hinduism'[279] appeared in 1990. The reference to our Saint as a Naayanaar poet, at page 110, is incorrect. The author says that St. Appar and our Saint's verses illustrate Tamil devotionalism.

Vidya Dehejia is the authoress of Antal And Her Path Of Love (1990).[280] At page 3, our Saint is referred to. It is rather unfortunate that this work is, to an extent, marred by errors.

In 1990 was published Kamil V.Zvelebil's English version of The Story Of My Life – An Autobiography of Dr.U.V.Swaminatha Iyer.[281] Pages 271 to 274 make many

references to the Tiruvaachakam. Dr.Iyer's touching narration is effectively conveyed by Zvelebil in his excellent translation.

Siva's Warriors by Velucheru Narayana Rao[282] (1990) supplies a felt want. This work is a dependable translation of the Basava Purana of Palkuriki Somanatha. Note 6 at page 285 relates to the transmogrification of jackals into steeds. This note dwells on the nexus between this episode and our Saint.

Many references to the Tiruvaachakam are met with in R.Gopalakrishnan's Religion And Mysticism In The Periya Puranam[283] (1990).

The Sacred Marriage Of A Goddess by William P.Harman[284] appeared in 1989. It was reprinted in India in 1992. This is a well-researched work. The Tiruvilayaadal Puraanam episodes touching our Saint are tellingly narrated in this work.

Saivism[285] is a monograph prepared by R.Gopalakrishnan for the South African Tamil Federation. This brochure was published in 1992. The reference of our Saint to Siva's coming as a Guru is highlighted at page 22 of this booklet.

Glimpses Of Saiva Siddhanta[286] is an anthology of essays indited by C.N.Singaravelu. This work was published in 1992. The author is a great devotee of our Saint. He is of the opinion that the hymns of the Tevaram and the Tiruvaachakam have resanctified the very temples of Siva.

Saiva Siddhanta With Special Reference To Sivaprakasam[287] by S.Gangadharan was published in 1992. A few apposite references to the Tiruvaachakam are met with in this work.

Notes On Love In A Tamil Family[288] by Margaret Trawick (1992) is a very interesting book. The authoress took painstaking efforts to cultivate the Tirukkovaiyaar. A few references to our Saint are met with in this work.

Satguru Sivaya Subramuniyaswami's Dancing With Siva (Fourth edition)[289] appeared in 1993. This work deals with the life and work of our Saint and also his role in the Bhakti Movement.

The Vedanta Siddhanta Samarasam of Taayumanavar is dealt with by Thomas Manninezhath's Harmony Of Religions.[290] The author is a well-equipped writer. At page 81, the author says: "In Tiruvacakam ... the well-known mystical work of Manikkavacakar, we have the climax of mystical outpourings of unity experience (Advaita anubhava)."

Divine Grace And Human Freedom[291] by P.Krishnan (1993) is a comparative study of Paul Tillich's Systematic Theology and Saiva Siddhanta. The author says: "... according to Siddhanta, any act on the part of the self is a free act, because the self is ontologically free, but at the same time, the free act is made possible by divine grace ... God gives himself and man receives him ... Manikkavacakar gives a personal testimony to the above idea when he says that God came to him rushing like a

mother would towards her weeping child; and he caught hold of Him so firmly that He could not escape" [pages 142-143].

Volume one of TIRUMANDIRAM[292] translated by B.Natarajan (edited by M.Govindan) was first published in 1993, then in 1996 and then in 1999. This volume contains the illustrations provided by Barbara Miller. Pages XV and XVI refer to our Saint and his works.

C.S.Mohanavelu's German Tamilology[293] (1993) deals with German contributions to Tamil language, literature and culture during the period 1706-1945. References to the Tiruvaachakam occur in this work. Photoplate numbers 19 to 23 are a rich addition to this work.

A.V.Subramanian's Literary Genres in Tamil[294] was published in 1993. A short account of our Saint is narrated in pages 148 to 152.

Tamil Shaiva-Bhakta Kavi, (Hindi)[295] by Ravindra Kumar Seth (1993) is a work in Hindi which deals with Naayanmaar, our Saint and others. Pages 103 to 122 are devoted to our Saint.

In The Kingdom Of Nataraja[296] by Ms.Caantal Boulanger (a French woman) references to our Saint and to his Tiruvaachakam are met with at page 50. This work (1993) was translated into English from French by her and Tom Daber.

Our Hindu Heritage[297] by Dr.K.Dharmaratnam of Malaysia (1993) makes a reference to our Saint, at page 140.

Siddhanta Traditions[298] fostered by philosopher-sages is a booklet by N.M.Saveri (1993). There is but a solitary reference to the Tiruvaachakam in this booklet.

Tillai And Nataraja[299] (1994) by B.Natarajan is a monumental work. This work abounds in references to our Saint. Chapter 22 is devoted to the Tiruvaachakam and the Tirukkovaiyaar. The author refers to the adage "Tillai Paathi Tiruvaachakatthil" and says that although our Saint was born in the Paandya realm and had close association with Madurai, Tillai dominates roughly half of his great work Tiruvaachakam.

Sivagnana Deepam [Lighthouse of Supernal Effulgence][300] is by M.Kuppuswamy. It was published in 1994. The Tiruvaachakam is referred to in more places than one in this work.

In 1994 was published Iswari Kamalabaskaran's work, The Light Of Arunachaleswarar.[301] Several passages from the Tiruvaachakam are quoted in this work in English translation.

Volume three of Saiva Siddhantam[302] (1994) edited by T.N.Ramachandran is an anthology. Many references to our Saint and his Tiruvaachakam occur in this work.

Devapoopathy Nadarajah's Love In Sanskrit And Tamil Literature[303] (1994) is a study of characters and nature from 2000

B.C. to A.D. 500. The Tirukkovaiyaar indited by our Saint belongs to Akam genre and to this there is a pointed reference at page 28 of this work. It is now admitted by all scholars that the Akam genre is unique and is met with in Tamil only.

Proceedings Of The Seventh International Conference – Seminar Of Tamil Studies[304] [Mauritius, December 1989] appeared as a volume in 1995. In this is included, 'Saivism – The Ancient Religion Of The Tamils,' an article by Somasunthram (Marie) Pillay. The authoress is of the opinion that the Tiruvaachakam is one of the Tirumurais which are Aagamic in content.

Chandraleka Vamadeva is the author of The Concept Of Vannanpu – Violent Love – In Tamil Saivism, With Specific Reference To The Periyapuranam[305] (1995). This work was published by the Uppsala University. Many are the references in this work which relate to our Saint and the Tiruvaachakam.

In 1995 appeared Dr.P.Gopalan's Siva's Miracles [Madurai Tiruvilayadal].[306] Episodes relating to our Saint are narrated in this work. Vide pages 95 to 100.

Mysticism Of Love in Saiva Tirumurais[307] is by Dr.V.C.Sasivalli. This work was published in 1995. In her work, the author makes rich use of the verses of the Tiruvaachakam as well as the Tirukkovaiyaar.

Joseph Sebastian's God As Feminine[308] was published in 1995. In the foreword to this work references to the Tiruvaachakam and to its translator G.U.Pope are met with.

Paul Younger is the author of The Home Of Dancing Siva[309] (1995). Pages 194 to 201 are devoted to our Saint and his Tiruvaachakam. At page 196 is a photographic impression of our Saint. The observation (page 196) of the author to the effect that our Saint settled down in a retreat near Chitamparam and wrote his two great works is incorrect.

M.Rajagopalan is the author of Sixteen Saiva Temples Of Tamilnadu[310] (1995). Pages 162 and 163 contain a few vital references to our Saint.

In 1996 appeared The Lord Of Arur – The Tyagaraja Cult In Tamilnadu[311] by Rajeswari Ghose. This is an excellent work. At page 145, the authoress quotes a verse from the Tiruvaachakam which is full of the spirit of melting devotion.

Lord Siva And His Worship[312] (Eighth edition – 1996) by Sivananda is a popular work. A short account of our Saint is given in pages 186 to 189.

David Smith's 'The Dance Of Siva'[313] (1996) deals with religion, art and poetry in South India. The learned author observes at page 230 as follows: "His (our Saint's) image, holding the manuscript of his collected verses called the Tiruvacakam, is normally in front of the Nataraja bronze in Siva

temples." Many more references to our Saint are met with in this well-indited opus.

Saivism[314] by G.V.Tagare (1996) gives a short account of our Saint in pages 67 and 68. Unfortunately this account contains a few errors.

The Azhwars[315] is the work of P.S.Sundaram (1996). According to the author a longing for God and a self-despisal characterize our Saint.

Pati-Pasu-Paasam[316] is a monograph by T.N.Ramachandran. It deals with the three sempiternal categories of Saiva Siddhanta. At page 9 a famous passage from the Truvaachakam is quoted. The first edition of this work appeared in 1988. In 1996, it was reprinted in South Africa.

True History And Time Of Manikkavasaghar From His Own words[317] is by Dr.Sivapriya. It was published in 1996. The work is in 189 pages. The work contains good pictures of the Samaya as well as Santaana Aachaaryas.

CHIDAMBARAM[318] is a monograph by Dr.S.Meyyappan. The importance assigned to our Saint during Margazhi Festival is highlighted at page 55 of this work which was first published in 1996.

In 1996 was published Sri Umapati Sivacarya; His Life, Works And Contribution To Saivism.[319] St. Umapati's works

derive strength from the Tirumurais and his Sankalpa Niraaharanam quotes a vital passage from the Tiruvaachakam.

Roger Housden's Travels Through Sacred India[320] (1996) has something to say of Saiva Siddhanta in its pages 147 to 150. At 147, the author says: "In India the first known book of love songs to God was written in Tamil by Maanikkavaachakar – 'he whose utterances are rubies' ..."

THE TAMILS (Their History, Culture and Civilization)[321] is by Dr.N.Subramanian (1996). The author refers to our Saint as a maker of mystic bhakti hymns. The author refers to the two works of our Saint at page 107. Tiruvempaavai is adverted to at page 108.

In 1997 appeared the second edition of J.L.Brockington's The Sacred Thread.[322] This serves as a very reliable introductory text to Hinduism. The reference to our Saint as a Naayanaar (page 131) is incorrect. At page 132 the author observes as follows: "The exquisite verses of Manikkavacakar's Tiruvacakam which is still sung daily in temples and homes in Tamilnad, form the climax of this outpouring of Tamil mystical poetry. This ninth-century work expresses its author's ecstatic and profound love for Siva, and his ardent longing for union with the god. It also demonstrates the universality of appeal of bhakti, for Manikkavacakar was a man of great intellectual ability, who held the post of prime minister to a Paandya King before adopting the life of a religious poet, practising austerities at Chidambaram, performing miracles and holding dialogues with Sinhalese Buddhists."

The Oxford Dictionary Of World Religions[323] edited by John Bowker (1997), at page 613, gives a short account of our Saint. The reference to our Saint as a Naayanaar is erroneous.

Am I A Saivite?[324] (1997?), compiled by Morgan Yegambaram is a basic catechism on Saivism. This is intended to initiate the Tamils of South Africa, in particular, the youngsters, into Tamil Saivism. At pages 64 and 65 are verses from the Tiruvaacakam in Tamil original and also in transliteration as well as translation.

In 1998 the Tiruvaavaduthurai Aadheenam published the Tamil text of the Tiruvaachakam.[325] An article in English entitled Manikkavachakar and Thiruvachakam is prefixed to the main work.

Passions Of The Tongue[326] by Sumathi Ramaswamy was first published in 1997. The Indian reprint appeared in 1998. This work is a classic. Many vital references to the Tiruvaachakam are to be met with in this thoroughly-researched work. A forgotten tribute to G.U.Pope – the first translator of the Tiruvaachakam into English –, by Saravana Pillai, is mentioned by the learned author, at page 194 of this work.

The Fatal Rumour[327] – a translation of B.R.Rajam Aiyar's Kamalambal Charittiram –, by Stuart Blackburn (1998) is a publication of the O.U.P. Item 7 relating to Notes on the Translation makes a reference to the Tiruvaachakam.

An Introduction to Hinduism[328] by Gavin Flood (1998) deals with the Southern Saiva Siddhanta in pages 168 to 171. In this context reference is aptly made to our Saint and his Tiruvaachakam.

The Hindu Speaks On Religious Values[329] edited by N.Ravi appeared in 1999. In this volume 500 selective lectures over a period of 33 years are presented in 25 chapters. At pages 247, 271, 423, 426, 430, 432 and 564 are references to our Saint and his Tiruvaachakam. At page 247 is the following observation. "Thirukkural ... and Thiruvasagam are said to be the body and soul of Tamil, the former enabling a person to build his character and the latter his soul."

On Translation[330] edited by Dr.M.Valarmathi (1999) is an anthology of the papers read during a seminar on translation. At page 90, the message of our Saint as embodied in his Tirukkovaiyaar is dealt with.

Glossary Of Hinduism[331] compiled by T.Rengarajan (1999) refers to our Saint thus: "Manikavasagar : Nayanmar and Saiva saint." The word Nayanmar is an error. The compiler obviously means Nayanaar. The word Nayanmar is a plural. It cannot be applied to a single person. Naayanaar is the word to be used. However even that cannot be applied here. For our Saint is not one of the 63 Naayanmaar. This volume abounds in errors.

Contribution Of Tamilnadu To Sanskrit,[332] edited by Dr.V.Gopalakrishna (1999) deals with the subject in eighteen chapters. The observation at page 271 is as follows. "Thus there

was activity going on in the field of the Puranas from early times. Sivapurana by Manikkavacakar can be referred to here as an example for this branch of literature, perhaps, as the earliest one." This is an error.

Count-Down From Solomon Or The Tamils Down The Ages Through Their Literature (Volume Two)[333] by Hephzibah Jesudasan was published in 1999. Pages 21 to 32 deal with our Saint and the Tiruvaachakam. The authoress has a good command of English. Unfortunately her knowledge of Tamil is not sound. At page 31 she says : "... he (St. Manickkavacakar) is the first Tamil writer to use the beautiful words *elai pankalan* (poem 7.32). He who shares life with the poor", for god. Elai (yezhai) means woman, and in the context, it refers to Uma with whom Lord Siva is concorporate. At page 21 she says: "We do not know the real name of Manikkavacakar. Just as we do not know the real name of many a real poet in Tamil." This again is an error. Our Saint was named Sivapaatthiyan. Nambi Aandaar Nambi refers to this name in one of his verses.

The Philosophy Of Saivism[334] by M.Eliathamby (1999) was published on the occasion of the Maha Kumbhabishekam of the Sydney Murukan temple in Australia. The foreword quotes a beautiful passage of the Tiruvaachakam. Our Saint is also referred to at pages 45 and 46 of this booklet.

The Embodiment Of Bhakti[335] by Karen Pechilis Prentiss (1999) deals with bhakti as depicted in the Tamil scriptures. Many useful references to our Saint are met with in this carefully-

indited opus. The absence of the names of the Tevaaram Trio in the Tiruvachakam is adverted to at page 79.

H.W.Schomerus's Saiva Siddhanta, translated by Mary Law[336] was published (2000) by Motilal Banarsidass. The present translation forms part of Mary's thesis on Western Understanding of Saiva Siddhanta (M.Phil. Thesis, University of Wales, Cardiff, 1993). In this connection see item 13. At page 26, our Saint is referred to as one of the four heroes of Saiva Siddhanta. At page 55, the Tiruvaachakam is described as an edifying work. A short account of our Saint is narrated in pages 265 and 266.

Facets Of Saiva Siddhanta,[337] edited by P.Krishnan (2000) is a bilingual edition. Dr.L.Muthukumaraswamy's essay 'Some Mystic Elements In The Tirukkovaiyar Of Manikkavacakar' is included in this anthology.

Peria Puraanam (Kisah Wali-Wali Saivisme)[338] was published in 2000 in Kuala Lumpur. This is a condensed version of the Periya Puraanam in Bhasha Malayu. Even though our Saint's biography is not rightly to be met with in the hagiography, a supplementary chapter on our Saint forms part of this volume. Vide pages 122 to 128.

Hinduism (A Short History)[339] Klaus K.Klostermaier (2000) is a well-written book, though a few errors mar the beauty of this work. At page 179 the author says that our Saint was persecuted by a non-Saiva King. This is an error. At page 227, the author refers to the organizing of Tiruppaavai and Tiruvempaavai conferences by His Holiness Sri Chandrasekhara Sarasvati, the

Sankaracarya of Kanci Kamakoti Pitha, to foster a feeling of unity between Vaishnavas and Saivas.

Theology Of The Saivagamas[340] by Dr.S.C.Nandimath (2001) is now made available to Saivas, thanks to the extraordinary efforts taken by Dr.V.I.Subramoniam. Dr.Nandimath's thesis in its complete form sees the light of day after seventy years. A part of this thesis (A Handbook Of Virasaivism) appeared in 1942. Vide item 60. At page 131 the absence of our Saint's name in the Tiruttondatthokai as well as Tirutthondar Tiruvantaati is mentioned. The provision for reciting our Saint's hymns was made in 1118 A.D. as is seen from an inscription of Vikrama Chola. This is mentioned at page 133 of this work. Dr.Nandimath is of the opinion that our Saint's Tiruvaachakam has very much influenced the great Basava.

COMMENTARIES ON THE TIRUVAACHAKAM

Saivite works in Tamil are classified under two heads, they being (1) Stotras and (2) Sastras. Twelve are the Saivite Tirumurais (Stotras in the main) and fourteen are the Sastras which are called the Meykanda Sastras. The first eight Tirumurais are Stotras, sui generis. The ninth comprises melodious hymns and verses that can be described in a general way as benedictory. The tenth is both Stotra and Sastra. The eleventh is an anthology. The twelfth is a hagiography.

Tamil scholars were ever chary of conducting any investigation into the Stotras. The convention bids them to accept the Stotras implicitly as they are sacro sanct.

Commentaries suffer from a propensity to grow anthropomorphic, as is obviously manifest in the Vaishnava commentatorial tradition pertaining to the Divyaprabanda. So, the Saivite scholars, in the past, were unwilling to write any commentary on any of the Tirumurais. However two commentaries came to be written on the Tirukkovaiaar as the work belonged to the Akam genre. Even here, Peraasiriyar whose is the greater of the two, explicitly stated that he durst not go into the esoteric content of the Tirukkovaiyaar.

Tradition affirms that any adherent is entitled to probe, analyse, comment and discuss the Sastras.

As years rolled on, the need to preserve in writing, at least a few of the edifying (oral) remarks pertaining to the Tamil

scriptures, was felt. Again the impact of the West on Tamil Saivism caused much enervation leading to indifference.

The Tiruvaachakam is Aagamic in content. It is a beautiful recordation of the Gnana bhaga (Wisdom Part) of the Aagama. It is to be understood in the light of Saiva Siddhanta. The fourth line of the Sivapuraanam – the opening hymn of the Tiruvaachakam –, lays stress on the greatness of Siva and Sivaagamas. So it was that a great scholar, Thaandavaraayar of Kazhi, wrote a commentary on the Tiruvaachaka which is an Anubuti Urai. That indeed is *Anubuti* which the soul realises. The Arangetram (Explication) of this commentary commenced on the day of Poosa asterism in the month of Thai of 1833 and came to be concluded about a year later, on the 26th day of Markazhi (January 1835). However this work was not published until 1954. I will revert to this infra.

A few others also began to indite commentaries. They never saw the light of day. Towards the end of the 19th century, a few hymns of the Tiruvaachakam were included in the curriculum. So, a necessity arose to explicate them in the class room.

For the first time in 1897 appeared two works, each containing the text of the Tiruvaachakam and its explication which was more paraphrasic than metaphrasic. Vasudeva Mudaliyaar,[341] the Tamil Pundit of the Madras Freechurch Mission (Board) School, it appears, had made use of commentaries by a few Vidwans in his work. He says that copies of an old commentary were possessed by a few.

The other work of 1897 was by Ramaswami Mudaliyaar of Bringhimaanagaram.[342] He refers to the fact that Sri Chidambaram Swami of Tirupporur commenced his commentary, but after sometime, gave it up as he was unable to perceive the true import of the verses. He also says that he had heard of reports which said that the great scholar Visaakapperumalier of Tiruttani wrote a commentary for a few verses, and that had helped to an extent, the propagation of the Tiruvaachakam. The following observation of his is significant. "A few years ago, a scholar of Southern India, had written a commentary for the entire Tiruvaachakam, and brought it to the notice of Kaanjeepuram Sabhapati Mudaliyaar–then, a famous scholar of Madras –, Purasai Ashtaavadana Sabhapati Mudaliyaar and Nallur Arumukha Naavalar of Jaffna, and that it was still in the archives of the Naavalar. A much-damaged manuscript, difficult to handle and peruse, came to my possession. As I examined it, it occurred to me that I should make use of it and produce a paraphrase for each of the verses." The result is the work which he published in 1897. The editor also says that it is difficult to find Tamil equivalents for certain words of the Tiruvaachakam that are derived from non-Tamil sources.

Dr.U.Ve.Swaminatha Iyer says that when the Aranketram of Seekaazhi-k-Kovai by Maha Vidwan Meenakshisundaram Pillai took place, one of the scholars who attended it was Guruswami Pillai and that he was the son of Raasaatthurai Pillai who wrote a commentary on the Tiruvaachakam (Vide Page 173 of Part 1, Maha Vidwan Meenakshisundaram Pillai Charitthiram).

An anthology called Panniru Tirummai-th-Thirattu was published in 1906 by the Rangoon Samaraṣa Gnaana Sanmaarga Sabhai.[343] This anthology included the complete text of the Tiruvaachakam. Srimad Siva Arunagiri Mudaliyaar edited this remarkable anthology. This work contains as many as 250 parallels from the Scriptures. These relate to the hymns commencing from Sivapuranam and ending with Tiruuntiyaar. In other words these relate to the first 14 poems out of the 51 poems which constitute the corpus of the Tiruvaachakam. Arunagiri Mudaliyaar was a very great scholar and he was the author of many excellent works. A second edition of this work appeared in 1927.

In 1907 was published Tamizh Vedamaakiya Tiruvaachakam: Moolamum Uraiyum.[344] This is but a reprint of item 342 referred to supra.

At page 147 of Tiruvaachakam:Aaraaicchi-k-Kurippukkall by M.Arunachalam, an edition of the Tiruvaachakam (1907) by Murugesa Mudaliyaar[345] is referred to. He says that this work follows the edition of Vasudeva Mudaliyaar.

E.Sundaramaanicka Yogeeswarar is the author of Unmai Gnaana Vilakka Urai. In the second edition of this work,[346] it is said that the first edition appeared in 1929. It also says that the first edition was published by the commentator himself. However, according to M.Arunachalam the work was published in 1939 by Vepery Brahma Vidya Society and that Tiruppati Sri Mahant Printing Press printed this work. I could not secure a copy of

either this edition or the one of 1929. I have with me the second edition (in two parts). Yogeeswarar's commentary is from the perspective of Siva Yoga. This work, in the main, is a commentary in the light of the Tirumantiram.

Marai Malai Adikal wrote a commentary on the first four poems of the Tiruvaachakam.[347] This work appeared in 1922, though the year of publication is not mentioned in the work which is described as Part One. Sri Gnaanasambandha Paraasakti attacked this work violently. He observed that the work of Adikal's sports a pair of wings which he calls Shamelessness and Fearlessness. Adikal's work was reprinted in 1948 and 1958. The title of the third edition is as follows: "Tiruvaachakam:Naanku Akavalkall". This is misleading, for Sivapuraanam is not an Akaval. We do not know the reason why Adikall did not choose to write his commentary for the entire Tiruvaachakam.

The Saiva Siddhanta Maha Samajam brought out an edition of the Tiruvaachakam in 1933. The paraphrases for the verses were indited by K.Subramania Pillai. Accroding to M.Arunachalam this edition by Pillai did not at all reflect his great scholarship. Scholars like Panditamani Katiresacchettiyaar, Venkatasamy Naattaar and Saravana Mudaliyaar supplied Pillai with helpful suggestions. These were carried out in the second edition brought out by B.Ratnanaayakar Sons.[348] Kazhakam reprinted this work in 1997.

Tiruvaachaga Arull Muraitthirattu, compiled, commented and edited by M.V.Nellaiyappa Pillai[349] appeared in 1943. This anthology contains 112 verses of the Tiruvaachakam. The

commentary by Pillai is in consonance with the tenets of Saiva Siddhanta. This work richly merits a reprint.

Panditamani Katiresacchettiyaar's commentary-series on Tirucchatakam,[350] Neetthal Vinnappam[351] and Tiruvempaavai[352] appeared between 1947 and 1950. Chettiyaar's commentary is sastraic and scholarly at once. A few reprints have since appeared.

In 1949 was published Dandapani Desikar's edition of the Tiruvaachakam,[353] by the Dharmapura Aadheenam. Desikar has furnished rich foot-notes. The then Governor General of India Chakravarti Rajagopalachariar (Rajaji) has contributed to this edition an appreciation. He refers to the fact that he learnt about the greatness of the Tiruvaachakam from a Sub-Inspector of Police who tunefully recited to him many of the verses of our Saint. Rajaji was then an advocate. The Sub-Inspector was Krishna Iyer, the father of the world-famous Saiva Siddhanti – Krishna Sivaraman.

In 1954 appeared Navaneeta Krishna Bharatiyaar's Tiruvaachakam:Aaraaicchipperurai.[354] Bharatiyaar was a scholar of great eminence. His commentary is Akam-oriented. He has strained every nerve of his to write a consistent commentary in the light of Akam literature. He has clarified many an abstruse passage.

Tiruvaachaka Viyaakyaanam (Parts 1 and 2) appeared in 1954.[355] The commentator is Kaazhi Taandavaraayar mentioned supra. The work was edited by R.Visvanathaiyar, a chela of

Dr.U.Ve.Swaminatha Iyer. Part One is devoted to the first four poems of the Tiruvaachakam. It covers 453 pages. Part Two deals with the other poems which are dealt with in 545 pages. Every word of the Tiruvaachakam is interpreted in the light of Saiva Siddhantam. Only a Saiva Siddhanti can cultivate this work in depth. The commentary is at once rich and sumptuous. 'Tirukkovaiyaar Perinbatthurai Anubooti Vilakkam' which forms part of the commentary relating to Sivapuraanam helps the reader the better to understand the Tirukkovaiyaar.

Veerabhahu Pillai's "Tiruvaachakam:Eliya Urai"[356] appeared in 1957. Dr.R.Sundaramurti in his Tamizh Valarkkum Tiruvaachakam, at page 15 says that this commentary follows the earlier ones and is written in an easy-to-understand Tamil.

Tiruvaachakam with a lucid commentary was authored by Puliyoor Kesikan[357] and this work was published in 1963. Kesikan is the editor of many works in Tamil. Communication through simple and easy words is his forte.

Tiruvaachakam with a commentary of P.Raamanatha Pillai was first published in 1963 by Kazhakam. It was reprinted in 1968 and again in 1976.[358] According to M.Arunachalam, the commentary deviates occasionally from the tradition and the meanings attributed to certain words and phrases of the Tiruvaachakam are incorrect. Dr.R.Sundaramurti refers to an edition of this work of May 1969 by Kazhakam and says that it is the first edition. This is obviously incorrect. Again the supposed edition of 1969 is not referred to by Kazhakam when it brought out a reprint (re-edition) in 1976. No doubt in 1969 a book, small

in size, and entitled Tiruvaasaka-th-Thelivurai by P.Raamanathan appeared. While referring to the 1968 edition, Sundaramurti has erroneously mentioned the year as 1969.

In 1964 was published by the Tiruvaavaduthurai Aadheenam, "Tiruvaachakam Guru Arull Vilakkam ennum Uraiyutan."[359] The commentary was indited by Dandapaani Desikar. The work is in XXX + 1422 pages. It contains an elaborate concordance. Desikar was well-versed in Sanskrit also.

The entire Eighth Tirumurai, namely the Tiruvaachakam and the Tirukkovaiyaar[360] was published as a single volume in 1966. The Kurippurai for these is by Arunai Vadivel Mudaliyaar, an acknowledged cognosunte of Saiva Siddhanta. One emerges the richer for having studied this volume with care.

A reprint of the Tiruvaachakam with the Kurippurai of Arunai Vadivel Mudaliyaar was published in 1997 by the Dharmapuram Adheenam which brought out the first edition in 1966. The paraphrasal version of Tiru Sivachandran is part of this work. Pages 1 to 20 of this reprint contain the benedictory message of the 26th Pontiff of the Adheenam. This should be read and reread. New materials are added to this reprint. So this is truly a new edition.

In 1967, appeared Tiruvaachakam : Meykanda Urai,[361] in two parts. Dr. T.R.Annamalai-p-Pillai, P.C.Punnaivananaatha Mudaliyaar, V.Manickam Pillai, A.Arulappan and Dr.E.M.Subramaniya Pillai were commissioned to write commentaries in the light of Saiva Siddhanta.

Swami Chitbhavaananda's commentary on the Tiruvaachakam was published in 1968.[362] It became at once popular. Many re-editions have since appeared and about one hundred thousand copies have been sold, so far. Swamiji quotes many a mantra from the Upanishads to show that our Saint's work is Upanishadic in content. Swamiji is a Vedanti and he strains every nerve of his to establish (if possible) that the Tiruvaachakam squares with the thought of Aadi Sankara Bhagawat Paada.

Tiruvaachaka-th-Thelivurai[363] by P.Ramanathan was published in 1969 by Kazhakam. This is a pocket-size book and is easy to carry. Verses and their paraphrasic renderings are given in juxtaposition.

Tiruvaachakam – Virivurai[364] by G.Varadarajan was first published in 1971. Its third edition appeared in 1987. Varadarajan was well-versed in Tirukkural as well as Tirumantiram. 'Vellanalenai' is a term occurring in the 24th verse of Neetthal Vinnappam. Many of the commentaries are unable to supply the precise meaning of this term. Varadarajan splits the term thus: Vellan and Alenai, and says it refers to a person who is not pure. Whether the word Vellan can be interpreted as is done by Varadarajan is debatable. For N.Kandaswami Pillai (1964) says that Vellan means one who has something in excess and also as one who is not deceitful.

In 1973 was published Tiruvaachakamum Sivaraja Yogamum,[365] by M.Ratnasabhapathy Pillai. The commentaries

relate to the first four poems of the Tiruvaachakam. The author is a Yogi and Saiva Siddhanti. It is a pity that he did not write his commentary for the other poems of the Tiruvaachakam.

Part Two of Tiruvaachaka Aaraaicchiurai appeared in 1973. The first part was published in 1966.[366] The author of the commentary is Panditamani S.Arullambalavanaar of Sri Lanka. The two parts cover 1,402 pages. The commentator was well versed in Sankam works. 'An Appreciation' by Tiruvaachakamani (pages x to xiii) sizes up the multifoliate glory of the commentator.

Tiruvaachakam with Arumpathavurai, Telivurai and Kurippurai[367] by A.S. Vazhitthunai Raman appeared in 1987. The commentary is in lucid Tamil.

Tiruvaachakam with the commentary by Tiruvaachakan was published in 1991.[368] Strictly speaking the *Urai* by Tiruvaachakan is not a commentary. He has just given the meaning of each verse in plain Tamil.

In 1993, Vartthamanan Pathippakam[369] published the Tiruvaachakam with the commentary of Naarayana Veluppillai. In the work, the paraphrasal version for each verse of the Tiruvaachakam is included.

In 1994 was published Dr.R.Rajagopalan's Tiruvaachakam : Telivurai.[453] It explicates in simple Tamil each verse of the Tiruvaachakam.

In 1999 was published Prof.A.S.Gnaanasambandhan's Tiruvaachakam : Sila Cintanaikall – Naanku Akavalkall.[370] This is volume one in the series. Volume 2[371] was published in the same year. Volume 3[372] and volume 4[373] were published in 2000. The author, prompted by a desire to approach the Tiruvaachakam, in a scientific way, had dictated his thoughts to his amenuensis. It is a pity that the author has totally lost his vision, though he is as cheerful as ever. From the author, I received a copy of the fifth volume published in 2001.[374]

Tiruvaachakam:Telivurai by M.Annamalai was published in 2000.[375] The author claims that without any omission he has given the meaning of every word that occurs in every verse. Kokazhi is interpreted as pasutthanmai (soul's nature/soulhood) by the author. His interpretation of the verses of Tiruppadaiyaatchi does not commend itself for reader's acceptance.

Tiruvaachakam-Vilakkavurai (Sivakkudil Vilakkam) Part One,[376] was published in 2000. The author is Siva Sri Kannaayiram, a practitioner of Tamil Saivism. It is he who continues to publish the commentary on the Periya Puranam by Sivakkavimani. The world of Saivism is indebted to Siva Sri Kannaayiram for his significant service. This work covers the first four hymns of the Tiruvaachakam. The commentator sat at the feet of the saintly scholars C.K.Subramaniya Mudaliyaar and Natesa Kavundar and listened to their explication of the Tiruvaachakam. The commentary which abounds in quotations from Tamil and Sanskrit sources is in conformity with the tenets

of Tamil Saivism. It is our prayer that the commentator should live long and indite his commentary on all the other hymns also.

Tiruvaachaka Oli Neri[377] by V.S.Chengalvaraya Pillai was published by Kazhakam in 1967. This is not a commentary. It is a dictionary cum concordance of the Tiruvaachakam. It is an indispensable vade-mecum for researchers of the Tiruvaachakam.

Two Texts

Tamil Nadu is forever indebted to the late-lamented S.Rajam.[378] All the books published by him are absolutely free from errors. Before publishing the text of the Tiruvaachakam, he enlisted the active help of a number of scholars and savants. He secured as many as 67 cadjan-leaf manuscripts and made the pundits go through them with a fine-tooth-comb. He discovered 82 various readings which were not to be found in any of the published texts of the Tiruvaachakam. Rajam's edition of the Tiruvaachakam appeared in 1956. It is worth its weight in gold and diamond.

Sol Vilakkam (pages 137 to 154) deals with words not so familiar and their meanings. With the help of this glossary, one can study the Tiruvaachakam with greater ease.

The list of sacred shrines and the references thereto in the work occupies two pages (154 and 155). This is a very useful addendum.

Fifty seven are the episodes spoken to by the Tiruvaachakam. Pages 157 to 164 deal with them.

Pages 165 to 167 deal with the various readings. Many scholars for many months had worked painstakingly to supply the research material contained in barely three pages.

A select bibliography of Cadjan manuscripts and printed works is given at page 168.

This work was sold for one rupee.

Tiruvaachakam (First Part)[379] as edited by Ni.Kandasamy Pillai, was published by the Annamalai University in 1964. The work opens with a Foreword by C.P.Ramaswami Iyer. The Preface by N.K.Pillai (pages 1 to 11) contains very valuable and authentic information. Synopses of the contents of the work (pages 64 to 112) throw a flood of light on the multifoliate grandeur of the work.

Each verse is given as indited in the old way. The page that faces it contains the easily-readable modern version (splitting and dividing words) in absolute conformity with grammar. The former version is for singers and reciters, the latter for students and scholars. Hard words are numbered and explained in the margin.

Eighty three are the episodes that are narrated in this work. Verses that speak of the total number of the stanzas, the order of the hymns and the esoteric message are given in an addendum. Many other features are also incorporated in this work. The work was reprinted a few years ago.

Note : Our text of the Tiruvaachakam is, truly speaking, the heir to the two texts mentioned above.

TRANSLATION – TIRUVAACHAKAM

One cannot essay to write on Translation-Tiruvaachakam without first making a grateful reference to G.U.Pope.[380] It is by and through his translation that the world at large came to know of the greatness of our Saint. The German translation by Schomerus[381] is also to be reckoned as a landmark in this field.

In 1932 appeared PRAYER, an English translation of a German work by Friedrich Heiler. In the Darmapura Aadheena edition (1949)[353] of the Tiruvaachakam, was included an article by Tiruvaachakamani, entitled : The Tiruvachagam : Tributes paid by Western Savants. In this article he writes about Heiler's work. Unfortunately, he does not furnish any publication details pertaining to the work. He says that the work in German appeared during the first World War. A few passages touching the Tiruvaachakam are quoted by Tiruvaachakamani. Obviously Heiler's knowledge of the Tiruvaachakam was through his cultivation of Pope's translation. The German translation by Schomerus appeared five years after the termination of the first World War.

Pope had studied Tamil and Tamil Saivism in depth. In my opinion Pope's translation was divinely ordained. By this I do not say that his is an error-free work. No, not all. Yet, it played and plays a providential role in the propagation of the Tiruvaachakam. Till his death Pope was Professor of Tamil and Telugu, Balliol College, Oxford. He was well-versed in English, French, Latin, Greek, Italian, Hebrew, German, Sanskrit and the languages of South India. His love for the Tiruvaachakam knew

no bounds. No western scholar has served Tamil better than he. How he came to translate the Tiruvaachakam, is thus narrated by him:[380] "Some years ago, when this publication was hardly projected, one evening, after prayers, the writer was walking with the late Master of Balliol College in the quadrangle. The conversation turned upon Tamil legends, poetry and philosophy. At length, during a pause in the conversation, the Master said in a quick way peculiar to him, 'You must print it.' To this the natural answer was, 'Master! I have no patent of immortality, and the work would take very long.' . . . as he turned round ... and laid his hand upon my shoulder, saying, 'To have a great work in progress is the way to live long. You will live till you finish it."

Truer words were perhaps never spoken. Pope lived to finish his wondrous translation. The work appeared on April 24, 1900 – the eightieth birthday of Pope. He concludes his Preface thus : "May the blessing of his Master and mine crown the very imperfect work."

Pope had earlier translated a few of the verses of the Tiruvaachakam. 'A Few Hymns of Manikkavachaka and Tayumanavar' by Ponnambalam Arunachalam and G.U.Pope was published in 1897.[382] The publisher's name is not mentioned. Perhaps the reference is to the translation of these two which appeared in Vol.1, Siddhanta Deepika, 1897.[383]

The Tamil scholars were aware of the fact that even in 1897 Pope's translation was in progress. One Ramasubba Iyer printed hand-bills which spoke eloquently of the work of Pope's. He appealed to scholars to buy the work. Vide pages 68 and 69.[384]

Both Vasudeva Mudaliyaar[341] and Ramasami Mudaliyaar[342] referred to the work of translation undertaken by a Brtisher and this, as Pope himself averred, pointed to his work only.

Pope's work is in xcviii + 354 + 84 pages. Part one gives 'The History Of Maanikka-Vacagar,' a complete translation of the Tiru Arull Payan and the metres employed in the Tiruvaachakam. Part two furnishes the text and the translation. Part three contains Lexicon, Concordance and General Index. Of Pope's translation, Karen Pechilis Prentiss[335] says: "His work is a model of thoroughness. Pope translated the fifty-one poems of the Tiruvaacakam ... into a rhyming ... English ... provided extensive notes to the poems ..." Modern writers forget the fact that Pope's work appeared in 1900 when A.K.Ramanujan was not even born. A.K.R. is now hailed as the trend-setter for modern translation. If the work of Pope's was unlike the modern version, Pope is not to blame. Of Pope, so great a scholar as Glenn E.Yocum says: "Pope was a child of his times, and his comments and translation do not transcend his Victorian and missionary biases ..."[217]

Pope was swept off his feet by the multifoliate grandeur of Tamil and Tamil scriptures. The influence of the Tiruvaachakam on him was overwhelming. On more occasions than one, he became oblivious of his mission, and contrary to the expectation of his colleagues, he showered such encomia on our Saint, that he was even disliked by a few of the Christians. Hephzibah Jesudasan's[333] dicta on Pope are castigatory. She says : "Actually one wonders if Manikkavacakar had almost succeeded

in breaking the Reverend (G.U.Pope) from his Christian moorings at times. Well, that is Pope's outlook, not ours." May Christian charity prevail ! May Mrs.Jesudasan forgive our – not her – Pope.

In his last days Pope's thoughts hovered over Saiva Siddhanta and the Tiruvaachakam. Before his letter dated Dec., 25, 1907 could reach his friend. J.M.Nallasamy Pillai, Pope passed away. Hereinbelow is given the text of his letter.

26, Walton Bell Road,
Oxford, Dec. 25, 1907

My dear friend,

In the heart of this my last sermon, lie truths that harmonize with all that is best in Tiruvaachagam and Siva-nyanam (Siva-gnanabodham).

I am very old. May the Father bless You and Yours.

Ever truly your friend
G.U.Pope.

Pope, it is inferrable, cultivated the Tiruvaachakam only after 1862. This fact is gathered by a study of his preface to his translation of Dubois.[385]

It was thanks to Pope that others have essayed to translate the Tiruvaachakam. It is his translation which is still cultivated by scholars, its shortcomings notwithstanding. Here, let us remember that when Pope did his translation, no commentary of the Tiruvaachakam was available to him. By the time he received a copy of a commentary of the year 1897, he had completed his translation. His work was printed in Oxford at the Clarendon

Press. For this purpose, he had the Tamil letters cast. Pope merits no mean accolade. The compositors, unacquainted with Tamil, had done a job at which we marvel. In a work of such magnitude there are only twelve errors of the press. Of these four were rectified on the spot when printing was going on. Vide page xcviii.[380]

Pope passed away in 1908. No reprint of his work appeared till 1959.

Hymns Of The Tamil Saivite Saints[386] appeared in 1921. By this time, it is presumed that the translation by Pope was out of print. The work referred to above is a translation of a few of the hymns of the Saivite Four. Pages 86 to 127 deal with our Saint. An impression of the photo copy of the icon of our Saint (Colombo Museum) appears between pages 84 and 85. This work contains the text and translation of 59 verses of the Tiruvaachakam. This translation is inferior to Pope's. A solitary exemplum will suffice. Our Saint says: "நெறி அல்லா நெறி தன்னை நெறியாக நினைவேனை ..." The translation by Kingsbury and Phillips reads thus: "Thinking it right, sin's path I trod ..." Pope's rendering is as follows: "A way that was no rightful way I followed, deeming it the WAY, ..." Pope's translation is at once literal and true to the message and therefore authentic.

In 1937 appeared Studies And Translations: Philosophical And Religious[57] by Sir Ponnambalam Arunachalam. Pages 162 to 180 give the text and translation of a few verses of the Tiruvaachakam. At page 161, Arunachalam

says: "The hymns of the Tiruvachakam are difficult of translating though couched in simple language. Their meaning is often beyond the apprehension of the learned. Learning, say the sages, is of little avail in matters of spiritual experience. The translation here offered seeks to express the sense of the hymn as faithfully as I understand it, sacrificing elegance to fidelity. No translation can convey the linked sweetness of the original or its wonderful religious emotion which carries one away like a torrent."

In translating Potritthiruvakaval, Arunachalam, as he himself admits, has omitted most of the praise, giving only a few specimen lines. At page 168 Arunachalam says : "The hymn recalls the sublime picture drawn by Walt Whitman, in harmony with modern scientific thought, of planetary development and the gradual emergence of life through its successive ages on our globe until it stands as a conscious human soul."

Vol.1 (The Four Akavals) of the Tiruvaachakam by N.Narayanan appeared in 1939.[387] It is to be pointed out here that the first four hymns are not Akavals. Three of them are Akavals and the opening hymn is in Kali Venpaa. Narayanan's translation is in prose. Verbatim meaning in Tamil is supplied by the author. The work is in 68 pages and it abounds in as many as 35 errors of the press.

Tiruvaachakamani's English translation of the Tiruvaachakam[388] appeared in 1958. This work is dedicated to G.U.Pope. The translator gratefully acknowledges the services rendered by Pope to Tamil, in particular, to the Tiruvaachakam. Pope had omitted to translate, here and there, a few lines, as he

perhaps thought, that those lines would offend the sensitivity of the Occident or in any case, be misconstrued. Tiruvaachakamani has repaired such omissions. To me it appears that he has in the main followed G.U.Pope. He has even verbatim borrowed the words and phrases of Pope's here and there. This does not detract from the greatness of his work. Pages 366 to 530 supply abundant material which helps the reader the better to understand the Tiruvaachakam. He has quoted profusely passages from scholars the world over. His knowledge of Saiva Siddhantam had stood him in good stead. This work merits re-printing. Like G.U.Pope, he maintains in his translation 'one to one' correspondence.

Tiruvaachakamani's English translation of Tiruvembavai and Tiruppavai[389] appeared in 1962. In his preface, he refers to a translation of Tiruvempaavai which was published by Kazhakam in 1954. The work under review reproduces Tiruvaachakamani's earlier translation and the notes relating thereto.

Tiruvachakam : The Hindu Testament Of Love[164] by Ratna Navaratnam (1963 – reprinted in 1975) gives the gist of the entire Tiruvaachakam in verse as well as prose. Of her work the translator says : "In our study of Tiruvachakam, we have tried to show that an approach through the Muse of Poesy can bring new light upon the great issues that appear in religious experiences."

The author's translation and explication of the Tiruvaachakam commence from page 44 (1975). A complete translation of the Sivapuranam is given by the author, which is followed by an explication of sorts. The three Akavals are translated in part. In a similar way the other parts of the work are

dealt with. As the translator observes, the translation is rendered in terms of feeling, rather than of intellect. There are here many an indicant of the anubhuti experienced by Navaratnam Ammaiyaar. The translator is from a family of devout Saivites who lived their faith. So, her work abundantly appeals even to the lay-reader.

Pathway to God (Through the Tiruvaachakam)[390] by G.Vanmikanathan appeared in 1971. This work does not contain the Tamil text. In 1980[391] appeared the second edition of this work. It was V.Subbaraayar of Bombay who laid open to Vanmikanathan the mysteries of the Tiruivaachakam. Subbaraayar was an acknowledged cognoscente of Saiva Siddhantam. Vanmikanathan Pillai was not versed in Saiva Siddhantam. Pillai sat at the feet of his Guru and listened to his explication for many many days. Pillai was also a scholar sui generis. Yet his translation does not mirror the enlightenment he received from his Guru. It is said that a story told by one and listened to by another loses half of its charm when committed to paper. Pillai was no doubt a pious man. He was truly a Siva-bhakta. His love as well as veneration for the Tiruvaachakam knows no bounds. Rich indeed are his foot-notes. Yet his translation appears like a dehydrated version of the original. It is utterly prosaic. These defects notwithstanding, his work is worth cultivating and rewards a painstaking and patient perusal.

Consider Our Vow (1979) is an English translation of Tiruppavai and Tiruvempavai by Norman Cutler.[392] The English version of the verses is followed by the Tamil original. The translation is in American English. Cutler sent me a revised

version for publication, which I have misplaced. When I retrace it, I will take efforts to publish it.

Tiruvasagam von Manikkavasagar, a German translation by Albrecht Frenz and P.Nagarajan[393] appeared in 1977. It is said that this work is a readable and dependable translation. Sixteen plates incorporated into this work enhance its beauty. The bibliography refers to the earlier translations, in English as well as German. Notes and Index are also provided.

Desini's translation of Tiruvempaavai[394] (1986) has elicited an Appreciation from Kavi Yogi Sudhananda Bharati. A truncated Tamil text adopted by Desini is anything but desirable. Desini will do well to revise his translation drastically.

Selections from Manivacakar's Tiruvacakam, translated by S.M.Ponniah[395] was published in 1988. Selected verses with Tamil text and English translation constitute the corpus of this work – a labour of love. The work was released during the commemoration of the Asia-Pacific Hindu Conference held in Singapore during 1st to 3rd April, 1988. Prof. N.V.Jayaraman, University of Malaya, has contributed the Foreword to this opus. Verses of Civapuranam, Tiruppalliezhucchi and Tiruvempaavai besides a few others appear in English in this work. The translation is interpretative.

C.Ekambaram's Sivapuranam[396] appeared in 1990. This work contains the Tamil text, English transliteration and English translation. The substance of the hymn is also included (26 to 37

pages). The translator adopts a peculiar punctuation here and there.

Dr. C.Srinivasan's translation appeared in 1991 in two volumes.[397] He is of the opinion that our Saint lived between 775 and 807 A.D. This view is not borne out by facts. Dr.Srinivasan was Professor of Botany. After his retirement, he was appointed Professor of the Department of Ancient Science (Tamil University). His translation follows that of Vanmikanathan Pillai's. He bodily lifts many a chunk from Pillai's version and incorporates them into his translation.

In 1993 appeared Dr.Ravindra Kumar Sait's Tamil Saiva Bhakti Sahitya.[398] Chapter V of this work deals with our Saint and the Tiruvaachakam. He gives the Tamil text of a few verses and their translation in Hindi. Vide pages 198 to 237.

Tiruvaachakam (Part one) translated into Hindi[399] by Nageswar Sundaram was published in 1997. In all 274 verses from Sivapuranam to Tirucchazhal are here rendered in easy and readable Hindi.

Tiruppaavai And Tiruvempaavai[400] by S.Srinivasan of the Delhi Tamil Sangam, as the title page shows, comprises Text in Tamil, Transliteration, Tamil Translation (?) and English Translation. The English translation is not commendable at all.

In 1999 appeared Swamiji Iraianban's OM NAMASHIVAYA (Tiruvasagham),[401] an English translation of the Tiruvaachakam. At page 21, the translator says : "The

explanatory notes and comments to Thiruvasagham appended to the text, it is hoped, will be of some use ..." Unfortunately the reader will not find these in this work. This work is neither readable nor dependable. Iraianban's source is Tiruvaachakamani.

Tiruvachakam : First Five Hymns, translated into English by S.A.Sankaranarayanan[402] was published in April 2001. The sub-title on the title-page reads thus: "Civaesthesia : Mystic Spatium : Word Beatific." Prof. S.A.S. wields a language, all his own. One should read this translation again and again to get the meanings of such terms as Civaesthesia, Mystic spatium, ovum-cosm, panopsis, haecceity etc., sunk into his inner sensorium.

I am not called upon to dwell at length on the relative merits of the available translations. I will give hereunder a verse, selected at random, and its various translations. The reader is free to arrive at his verdict.

பால் நினைந்து ஊட்டும் தாயினும் சாலப்
பரிந்து, நீ, பாவியேனுடைய
ஊனினை உருக்கி, உள் ஒளி பெருக்கி
உலப்பு இலா ஆனந்தம் ஆய
தேனினைச் சொரிந்து, புறம்-புறம் திரிந்த
செல்வமே ! சிவபெருமானே !
யான் உனைத் தொடர்ந்து சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது இனியே? *37-9*

The mother's thoughtful care her infant feeds: Thou deign'st
With greater love to visit sinful me, –

Melting my flesh, flooding my soul with inward light;
Unfailing rapture's honied sweetness Thou
Bestowed,– through my every part infusing joy !
My wealth of Bliss ! O Civa-Peruman !
CLOSE FOLLOWING THEE – I'VE SEIZED, AND
HOLD THEE FAST! HENCEFORTH
AH, WHITHER GRACE IMPARTING WOULD'ST
THOU RISE ?
- G.U. Pope

Thou hast in grace with more of love and tenderness
Than those of mother who suckles babe instinctively
Melted the heart of my own sinful self and madest glow
My inward light with more lustre! Thou pourest out in me
A ceaseless stream of rapturous honey and roamedst along with me!
O Wealth supreme of mine ! O Thou my Lord Siva !
In pursuit I hold Thee firmly within my grip!
How canst. Thou in grace henceforth give me the slip?
- Tiruvaachakamani K.M.Balasubramaniam

"Behold the mother's nourishing love for her babe !
Far greater is thy care for me, thy lost child.
Thy inflowing light doth melt my grossest nature
And floods my soul with bliss ineffable.
Honied Sweetness that trails my life with joy.
Precious wealth, Siva my Lord
Close to Thee, for e'er shadowing, my hold is firm –
Whither can'st Thou wrench Thyself from me?"
- Ratna Navaratnam

O my Treasure ! O great Lord Civan !
O You Who, very much more solicitous
than a mother who mindfully suckles her child,
melting this sinner's flesh
and increasing the inner light,
squirted the never-drying up honey (of bliss) (into my mouth)
and trailed after me from place to place !
I have (now) followed You
and have caught You firmly.
Henceforth, where will You, at Your pleasure go?

- G.Vanmikanathan

"Oh my Treasure of Bliss ! Oh great Lord Civan ! Oh You who much more solicitous than a mother who suckles her child with thoughtful care, melting this sinner's flesh and increasing the inner light squirted the never-drying honey of Bliss in me and trailed after me from place to place ! I have followed You now and caught hold of You firmly. Where will You at Your pleasure appear henceforth to bestow grace?"

- Dr. C.Srinivasan

You have in Your grace with more love and tenderness than that of a mother who instinctively feeds her baby at her breasts, melted the heart of my own sinful self, Your slave and made my inward light glow with great lustre. You poured out in me a ceaseless stream of honey which is rapturous and also roamed along with me. Oh ! You are supreme wealth, Oh! You are my Lord Shiva. Even in my pursuit, I hold You firmly within my grip. So, how can You, in grace, hereafter escape from me?

- Swamiji Iraianban

More compassionate than a mother
        that suckles her babe timely
        before the babe cries for milk,
You pitying me, melted my
        flesh, cruel deeded; kindled
        the Gnostic flame at heart;
Oozing honey of great bliss
        wantless, You have with me
        moved as weal. Civa lord !
I ceaseless do grasp you firm;
        Where would You go hence
        leaving me behind?

- S.A.Sankaranarayanan.

Your love for me is far, far superior to a mother's
        Who automatically thinks of and suckles her babe.
You melted my flesh – the sinner's ; You augmented
        My inner light; You poured into my being
The insatiable honey of bliss. You roamed
        With me wherever I circummigrated.
O Opulence, O God Siva ! I followed You,
        Caught you and hold You in firm grip.
        How can You move away at all from me?

- T.N.Ramachandran

TIRUVAACHAKAM

TAMIL TEXT AND ENGLISH TRANSLATION

1. சிவபுராணம்

திருச்சிற்றம்பலம்

நமச்சிவாய வாஅழ்க ! நாதன் தாள் வாழ்க !
இமைப்பொழுதும் என்நெஞ்சில் நீங்காதான் தாள் வாழ்க !
கோகழி ஆண்ட குருமணி-தன் தாள் வாழ்க !
ஆகமம் ஆகி நின்று அண்ணிப்பான் தாள் வாழ்க !
ஏகன், அநேகன், இறைவன், அடி வாழ்க !
வேகம் கெடுத்து ஆண்ட வேந்தன் அடி வெல்க !
பிறப்பு அறுக்கும் பிஞ்ஞகன்-தன் பெய்-கழல்கள் வெல்க !
புறத்தார்க்குச் சேயோன்-தன் பூம் கழல்கள் வெல்க !
கரம் குவிவார் உள் மகிழும் கோன் கழல்கள் வெல்க !
சிரம் குவிவார் ஓங்குவிக்கும் சீரோன் கழல் வெல்க !
ஈசன் அடி போற்றி ! எந்தை அடி போற்றி !
தேசன் அடி போற்றி ! சிவன் சேவடி போற்றி !
நேயத்தே நின்ற நிமலன் அடி போற்றி !
மாயப் பிறப்பு அறுக்கும் மன்னன் அடி போற்றி !

1. Siva Puranam

Tirucchitrambalam

Blessed is (the name) Na Ma Si Va Ya !
blessed are the Lord's feet !
Blessed are the feet that part not from my bosom
even for the time, the eyes take to wink !
Blessed are the feet of the Gem of a Guru
who rules over Kokazhi !
Blessed are the feet of God who turning
into the Aagamas, tastes sweet !
Blessed are the feet of Him who is one
as well as many !

Hail the feet of the Sovereign who put an end
to my commotion, and rules me !
Hail Pigngnaka's feet – fastened with gem-inlaid
anklets –, which do away with embodiment !
Hail the flowery and ankleted feet of Him who is
far away from the pursuers of alien faiths !
Hail the King who indwells them and rejoices
when they fold their hands in worship !
Hail the glorious feet of Him who elevates them
that bend their heads in adoration !
The feet of Lord-God, praise be !
The feet of my Sire, praise be !
The feet of the radiant One, praise be !
The salvific feet of Siva, praise be !
The feet of *Nimalan* poised in love, praise be !
The feet of the Monarch that snaps
delusive birth, praise be !

சீர் ஆர் பெருந்துறை நம் தேவன் அடி போற்றி !
ஆராத இன்பம் அருளும் மலை போற்றி !
சிவன், அவன் என் சிந்தையுள் நின்ற அதனால்,
அவன் அருளாலே அவன் தாள் வணங்கி,
சிந்தை மகிழ, சிவபுராணம்-தன்னை,
முந்தை வினை முழுதும் ஓய, உரைப்பன் யான்:-
கண்-நுதலான், தன் கருணைக் கண் காட்ட, வந்து எய்தி,
எண்ணுதற்கு எட்டா எழில் ஆர் கழல் இறைஞ்சி;
விண் நிறைந்து, மண் நிறைந்து, மிக்காய், விளங்கு ஒளியாய் !

The feet of our God of glorious Perunturai, praise be !
The Mount that, in grace, gives joy insatiate, praise be !
As, He, Siva, abides in my *Chinta*,
I will adore His feet by His Grace,
And with a gladsome heart so narrate Siva-Puraanam

That my entire past Karma will perish !
The One with an eye in His forehead came to me
to cast His benign look on me;
I adored His beautiful, ankleted feet that are
beyond the reach of Thought;
He fills the heaven and the earth; He is
the exceedingly bright light;

எண் இறந்து, எல்லை இலாதானே ! நின் பெரும் சீர்,
பொல்லா வினையேன், புகழும் ஆறு ஒன்று அறியேன்;
புல் ஆகி,பூடு ஆய், புழு ஆய், மரம் ஆகி,
பல் விருகம் ஆகி, பறவை ஆய், பாம்பு ஆகி,
கல் ஆய், மனிதர் ஆய், பேய் ஆய், கணங்கள் ஆய்,
வல் அசுரர் ஆகி, முனிவர் ஆய், தேவர் ஆய்,
செல்லாஅநின்ற இத் தாவர-சங்கமத்துள்,
எல்லாப் பிறப்பும் பிறந்து இளைத்தேன்; எம்பெருமான் !
மெய்யே, உன் பொன் அடிகள் கண்டு, இன்று வீடு உற்றேன் ;
'உய்ய, என் உள்ளத்துள், ஓங்காரம் ஆய் நின்ற
மெய்யா ! விமலா ! விடைப் பாகா ! வேதங்கள்
"ஐயா" என, ஓங்கி, ஆழ்ந்து, அகன்ற, நுண்ணியனே !
வெய்யாய் ! தணியாய் ! இயமானன் ஆம் விமலா !
பொய் ஆயின எல்லாம் போய் அகல, வந்தருளி,
மெய்ஞ்ஞானம் ஆகி, மிளிர்கின்ற மெய்ச்சுடரே !
எஞ்ஞானம் இல்லாதேன் இன்பப் பெருமானே !
அஞ்ஞானம் - தன்னை அகல்விக்கும் நல்-அறிவே !

[O God!]. You are infinite ! You are boundless!
I, the base one of evil Karma, know not the way
to narrate Your immense glory ! O our God !
Grass, herb, worm, tree, beasts a good many,
bird, snake, stone, men, ghouls, bootha-host,
cruel Asuras, sages and Devas: I was born
as all these fauna and flora, and am now
utterly fatigued.

4

Lo, I have this day, beheld Your golden feet
and gained deliverance !
O true One, You abode in my soul as Om
for my redemption !
O *Vimala* ! O Rider of the Bull ! When the Vedas invoked You
As "Sire" You grew lofty, deep, broad and subtle !
You are hottest as well as coldest ! O *Vimala* !
You are *Yajamaan* !
In grace, You came to chase away all that is false !
You are true Gnosis, the true radiant Flame !
O God sweet to me – the ignorant one !
O goodly Gnosis that removes nesicience !

ஆக்கம், அளவு, இறுதி, இல்லாய் ! அனைத்து உலகும்
ஆக்குவாய், காப்பாய், அழிப்பாய், அருள் தருவாய்,
போக்குவாய், என்னைப் புகுவிப்பாய் நின் தொழும்பில்;
நாற்றத்தின் நேரியாய் ! சேயாய் ! நணியானே !
மாற்றம், மனம், கழிய நின்ற மறையோனே !
கறந்த பால், கன்னலொடு, நெய் கலந்தால் போலச்
சிறந்து, அடியார் சிந்தனையுள் தேன் ஊறிநின்று,
பிறந்த பிறப்பு அறுக்கும் எங்கள் பெருமான் !
நிறங்கள் ஓர் ஐந்து உடையாய் ! விண்ணோர்கள் ஏத்த
மறைந்து இருந்தாய், எம் பெருமான் !
வல்வினையேன்-தன்னை
மறைந்திட மூடிய மாய இருளை,
அறம், பாவம், என்னும் அரும் கயிற்றால் கட்டி,
புறம் தோல் போர்த்து, எங்கும் புழு அழுக்கு மூடி,
மலம் சோரும் ஒன்பது வாயில் குடிலை
மலங்க, புலன் ஐந்தும் வஞ்சனையைச் செய்ய,
விலங்கு மனத்தால், விமலா ! உனக்குக்
கலந்த அன்பு ஆகி, கசிந்து உள் உருகும்
நலம்-தான் இலாத சிறியேற்கு நல்கி,

5

Uncreated, immeasurable and endless, You create
foster, resolve all the worlds and bestow grace;
thus you ply,
Lead and cause me enter Your servitorship !
You are like the fragrance in flower; You are
far away as well as close by;
You, the Author of the Vedas, will manifest
When word and *manam* cease !
You are like fresh milk, juice of sugarcane
and ghee – excellently compounded !
You abide in the *Chinta* of devotees like a spa
of honey ! It is thus, O our God, You snap
our birth and embodiment !
You are of five hues ! You hid Yourself
O our God, when the celestials hailed You !
I, the one of cruel Karma, stand wrapped
by the concealing murk of Maya !
I am fettered by the strong, twyfold rope
of merit and demerit;
My body is skin-wrapped; it everywhere covers
worm and dirt;
It is a filthy nine-gated hovel and all
My five senses cause deception;
So, O *Vimala*, with my beastly *manam*
I foster no love for You at all !
I am unendowed with the weal of melting
in love for You !

நிலம்-தன் மேல் வந்தருளி, நீள் கழல்கள் காஅட்டி,
நாயின் கடையாய்க் கிடந்த அடியேற்கு,
தாயின் சிறந்த தயா ஆன தத்துவனே !
மாசு அற்ற சோதி மலர்ந்த மலர்ச் சுடரே !
தேசனே ! தேன் ஆர் அமுதே ! சிவபுரனே !

6

பாசம் ஆம் பற்று அறுத்து, பாரிக்கும் ஆரியனே !
நேச அருள் புரிந்து, நெஞ்சில் வஞ்சம் கெட,
பேராது நின்ற பெரும் கருணைப் பேர் ஆறே !
ஆரா அமுதே ! அளவு இலாப் பெம்மானே !
ஓராதார் உள்ளத்து ஒளிக்கும் ஒளியானே !
நீராய் உருக்கி, என் ஆர் உயிர் ஆய் நின்றானே !
இன்பமும் துன்பமும் இல்லானே ! உள்ளானே !

To me, such a base person, You granted grace !
You deigned to come down on earth to reveal unto me
Your long, ankleted feet !
To me, a servitor, worse than a cur, You, the true One,
are more merciful than mother !
You are a flawless Flame, a burgeoning
flower-like radiance !
O One of Light ! O honeyed Nectar ! O Lord of Sivapuram !
O salvific Arya that cuts the binding fetters !
O great River of Mercy that unfailingly flows
in the heart causing loving grace to flourish,
the while annulling its deceptious nature !
O Nectar insatiate, O measureless God !
O Light that hides in the hearts of those
that cannot realise You !
Melting me like water, You abide in me
as the Life of my dear life !
You are with and without joy and sorrow !

அன்பருக்கு அன்பனே ! யாவையும் ஆய், அல்லையும் ஆம்
சோதியனே ! துன் இருளே ! தோன்றாப் பெருமையனே !
ஆதியனே ! அந்தம், நடு, ஆகி, அல்லானே !
ஈர்த்து என்னை, ஆட்கொண்ட எந்தை பெருமானே !
கூர்த்த மெய்ஞ்ஞானத்தால் கொண்டு உணர்வார்-தம் கருத்தின்
நோக்கு-அரிய நோக்கே ! நுணுக்கு-அரிய நுண் உணர்வே !

போக்கும், வரவும், புணர்வும், இலாப் புண்ணியனே !
காக்கும் எம் காவலனே ! காண்பு-அரிய பேர் ஒளியே !
ஆற்று இன்ப வெள்ளமே ! அத்தா ! மிக்காய் ! நின்ற
தோற்றச் சுடர் ஒளி ஆய், சொல்லாத நுண் உணர்வு ஆய்,
மாற்றம் ஆம் வையகத்தின் வெவ்வேறே வந்து, அறிவு ஆம்
தேற்றனே ! தேற்றத் தெளிவே ! என் சிந்தனையுள்
ஊற்று ஆன உண் ஆர் அமுதே ! உடையானே !

You love those that love You; You are everything;
You are nothing !
You are light; You are dense murk; Your glory
is Your being uncreate !
O Beginning ! You are the Middle and the End,
and none of these !
O my Father and God, You drew me to You and ruled me !
You are the rare vision of those who with their sharp
wisdom true, realize Your presence !
You are the exceedingly subtle insight, rare to come by !
You are the most minute and subtle consciousness !
You are the holy One free from death, birth or attachment !
You are our protecting Sovereign ! You are the great
Light unbeholdable !
O flooding River of Bliss ! O Father !
O One par excellence !
O ineffable and subtle consciousness !
You appear in many, different forms, in this –
the ever-changing world !
You are Knowledge, precise and certain !
You are the Clarity that informs accuracy !
You are the spring of potable Nectar
that thrives in my *Chinta* !
You are the Lord-Owner !

வேற்று விகார விடக்கு உடம்பின் உள் கிடப்ப
ஆற்றேன்; "எம் ஐயா", "அரனே ஓ!" என்று என்று
போற்றி, புகழ்ந்திருந்து, பொய் கெட்டு, மெய் ஆனார்
மீட்டு இங்கு வந்து, வினைப் பிறவி சாராமே,
கள்ளப் புலக் குரம்பை கட்டழிக்க வல்லானே !
நள் இருளில் நட்டம் பயின்று ஆடும் நாதனே !
தில்லையுள் கூத்தனே ! தென்பாண்டி நாட்டானே !
அல்லல்-பிறவி அறுப்பானே ! ஓ! - என்று,
சொல்லற்கு அரியானைச் சொல்லி, திருவடிக் கீழ்ச்
சொல்லிய பாட்டின் பொருள் உணர்ந்து சொல்லுவார்
செல்வர் – சிவபுரத்தின் உள்ளார் – சிவன் அடிக் கீழ்,
பல்லோரும் ஏத்தப் பணிந்து.

திருச்சிற்றம்பலம்

I cannot abide in the fleshy body so different from the soul !
You are the One that can annul the false
and sense–fettered bodies of those who
hailing and praising You as "Our Sire !"
and "O Hara!"
Have got rid of falsity and become Truth
And who would not get reborn here, having
severed their nexus with Karma !
O Lord that dances in dense darkness !
O Dancer of Tillai ! O One of southern Paandya Realm !
O One that ends troublous birth !
They that thus hail You who cannot be hailed with words,
and recite this hymn compact of divine grace,
fully realizing its true import,
Will fare forth to Sivapuram to abide there
For ever, beneath the sacred feet of Siva, surrounded
and humbly hailed by many many devotees.

Tirucchitrambalam

2. கீர்த்தித் திருஅகவல்

திருச்சிற்றம்பலம்

தில்லை மூதூர் ஆடிய திருவடி
பல் உயிர் எல்லாம் பயின்றனன் ஆகி,
எண் இல் பல் குணம் எழில் பெற விளங்கி,
மண்ணும் விண்ணும், வானோர் உலகும்,
துன்னிய கல்வி தோற்றியும், அழித்தும்,
என்னுடை இருளை ஏறத் துரந்தும்,
அடியார் உள்ளத்து அன்பு மீதூரக்
குடியாக் கொண்ட கொள்கையும், சிறப்பும்,
மன்னு மா மலை மயேந்திரம்-அதனில்
சொன்ன ஆகமம் தோற்றுவித்தருளியும்;
கல்லாடத்துக் கலந்து, இனிது அருளி,
நல்லாளோடு நயப்புறவு எய்தியும்;
பஞ்சப்பள்ளியில் பால்மொழி-தன்னொடும்,
எஞ்சாது ஈண்டும் இன் அருள் விளைத்தும்;
கிராத வேடமொடு கிஞ்சுக-வாயவள்
விராவு கொங்கை நல்-தடம் படிந்தும்;

2. The Sacred Hymn That Celebrates Siva

Tirucchitrambalam

The sacred feet that dance in Tillai's hoary town
Abide in all entia; they are replete
With numberless *guna-s* of sheer excellence;
They cause on earth, heaven and celestial worlds
The appearance and disappearance
Of the lore of learning.
They have totally chased my murk away;

As occupant, He so gloriously and mindfully indwells the minds
Of devotees that they thrive in abounding grace.
On the great and aeviternal Mahendra Mount
In grace, He revealed the promised Aagamas;
Poised in sweet grace, He abode at Kallaadam
With His goodly Consort in charming love.
At Panchappalli, companied with Her of milk-sweet words,
He caused the abounding of nectarean grace
That knows no decrease; the broad expanse
Of Her buxom breasts, whose lips are ruddy,
Served as His bed when He assumed the guise of a forester.

கேவேடர் ஆகி, கெளிறு-அது படுத்தும்;
மாவேட்டு ஆகிய ஆகமம் வாங்கியும்;
மற்று, அவை-தம்மை மயேந்திரத்து இருந்து
உற்ற ஐம் முகங்களால் பணித்தருளியும்;
நந்தம்பாடியில் நான்மறை யோன் ஆய்,
அந்தம் இல் ஆரியன் ஆய், அமர்ந்தருளியும்;
வேறு வேறு உருவும், வேறு வேறு இயற்கையும்,
நூறு நூறு ஆயிரம் இயல்பினது ஆகி,
ஏறு உடை ஈசன், இப்புவனியை உய்ய,
கூறு உடை மங்கையும் தானும் வந்தருளி,
குதிரையைக் கொண்டு, குடநாடு-அதன்மிசை,
சதிர்பட, சாத்து ஆய், தான் எழுந்தருளியும்;
வேலம்புத்தூர் விட்டேறு அருளி,
கோலம் பொலிவு காட்டிய கொள்கையும்,
தர்ப்பணம்-அதனில் சாந்தம்புத்தூர்
வில் பொரு வேடற்கு ஈந்த விளைவும்;
மொக்கணி அருளிய முழுத் தழல் மேனி
சொக்கது ஆகக் காட்டிய தொன்மையும்;

As a fisherman He netted a shark – a great loot –,
Whence He retrieved the great Aagamas;

Then, seated on the Mahendra Mount, He, in peace,
Proclaimed them through His five visages.
As One versed in the four Vedas and as an Arya
Immortal, He graciously abode at Nantampaadi;
Various and variform are His forms; varied indeed
Are His dispositions; a thousand thousand are His
Propensities; He is the Lord-God whose mount is the Bull;
To redeem this world, He came concorporate
With His Consort; with steeds and with bands
Of horsemen, from the western region, He rode
Forth beautifully; at Velamputthoor, He threw
A spear and revealed His splendorous form.
At Saantamputthoor, He emerged from a mirror
And bestowed boons on a bow-wielding hunter.
As He fastened the gram-bag to the horse
He revealed His hoary and enchanting form of total flame.

அரியொடு பிரமற்கு அளவு அறி ஒண்ணான்
நரியைக் குதிரை ஆக்கிய நன்மையும்;
ஆண்டு கொண்டருள அழகு உறு திருவடி
பாண்டியன்-தனக்குப் பரிமா விற்று,
ஈண்டு கனகம் இசையப் பெறாஅது,
ஆண்டான் அங்கு ஓர் அருள்வழி இருப்ப,
தூண்டு சோதி தோற்றிய தொன்மையும்;
அந்தணன் ஆகி, ஆண்டுகொண்டருளி,
இந்திர-ஞாலம் காட்டிய இயல்பும்;
மதுரைப் பெரு நல் மா நகர் இருந்து,
குதிரைச் சேவகன் ஆகிய கொள்கையும்;
ஆங்கு, அது-தன்னில், அடியவட்கு ஆக,
பாங்காய் மண் சுமந்தருளிய பரிசும்,
உத்தரகோசமங்கையுள் இருந்து,
வித்தக வேடம் காட்டிய இயல்பும்;

பூவணம்-அதனில் பொலிந்து, இனிது அருளி,
தூ வண மேனி காட்டிய தொன்மையும்;
வாதவூரினில் வந்து, இனிது அருளி,
பாதச் சிலம்பு ஒலி காட்டிய பண்பும்;

He who is unknown to Vishnu and Brahma,
Transformed foxes into horses, by a goodly act.
He whose feet are hallowed and divine,
Sold horses to the Paandya to rule him in grace,
But would receive no gold for such sale.
He, the Ruler, was there poised in the Way of Grace;
He is the hoary One and it is from Him
The inducing light materializes.
He, as a Brahmin, enslaved me and rules me;
He is an enactor of gramarye;
In Madurai the great and grand and glorious city
He played the role of a horse-groom;
Then, in the self-same place, for her sake,
His devotee, He, in befitting grace, carried earth;
Abiding at Uttharakosamangkai,
He revealed His wondrous form (of Guru);
Sweetly and splendorously, He abode at Poovanam
Where He showed His hoary, pure and charming frame;
At Vaadavoor He sojourned sweetly and revealed
In mercy, the tinkling of His anklets.

திரு ஆர் பெருந்துறைச் செல்வன் ஆகி,
கரு ஆர் சோதியில் கரந்த கள்ளமும்;
பூவலம்-அதனில் பொலிந்து, இனிது அருளி,
பாவம் நாசம் ஆக்கிய பரிசும்;
தண்ணீர்ப் பந்தர் சயம் பெற வைத்து,
நல் நீர்ச் சேவகன் ஆகிய நன்மையும்;

விருந்தினன் ஆகி வெண்காடு-அதனில்,
குருந்தின் கீழ், அன்று, இருந்த கொள்கையும்;
பட்டமங்கையில் பாங்காய் இருந்து, அங்கு
அட்ட மா சித்தி அருளிய அதுவும்;
வேடுவன் ஆகி, வேண்டு உருக் கொண்டு,
காடு-அது-தன்னில், கரந்த கள்ளமும்;
மெய்க்காட்டிட்டு, வேண்டு உருக் கொண்டு,
தக்கான் ஒருவன் ஆகிய தன்மையும்;
ஓரியூரில் உகந்து, இனிது அருளி,
பார் இரும் பாலகன் ஆகிய பரிசும்;
பாண்டூர்-தன்னில் ஈண்ட இருந்தும்;
தேவூர்த் தென்பால் திகழ்தரு தீவில்
கோ ஆர் கோலம் கொண்ட கொள்கையும்;

At divine Perunturai, He became the opulent One
Hiding Himself in the glorious and abounding flame;
At Poovalam He abode in splendour and blessed me sweetly
With a guerdon – the annihilation of my sins.
He raised a water-booth triumphantly and there
Served as a competent attendant, in grace;
He, that day, as a guest, at Vennkaadu,
On purpose, sat under a *Kuruntu*-tree.
Duly abiding at Pattamangkai, He conferred
There, the eight, great, occult powers (on His chosen);
He became a hunter, assumed the guise
He chose, and then by a trickery hid Himself in a forest.
To demonstrate the truth, He assumed a body
That became Him and thus revealed His competency.
In joy and grace, He came to Oriyoor and there
Incarnated as a great and glorious infant.
At Paandoor He abode in glory;
In the bright isle, south of Tevoor
He took on a majestic form.

தேன் அமர் சோலைத் திருவாரூரில்
ஞானம்-தன்னை நல்கிய நன்மையும்;
இடைமருது-அதனில் ஈண்ட இருந்து,
படிமப் பாதம் வைத்த அப் பரிசும்;
ஏகம்பத்தில்இயல்பாய் இருந்து,
பாகம் பெண்ணோடு ஆயின பரிசும்;
திருவாஞ்சியத்தில் சீர் பெற இருந்து,
மரு ஆர் குழலியொடு மகிழ்ந்த வண்ணமும்;
சேவகன் ஆகி, திண் சிலை ஏந்தி,
பாவகம் பல-பல காட்டிய பரிசும்;
கடம்பூர்-தன்னில் இடம் பெற இருந்தும்;
ஈங்கோய் மலையில் எழில்-அது காட்டியும்;
ஐயாறு-அதனில் சைவன் ஆகியும்;
துருத்தி-தன்னில் அருத்தியோடு இருந்தும்;
திருப்பனையூரில் விருப்பன் ஆகியும்;
கழுமலம்-அதனில் காட்சி கொடுத்தும்;
கழுக்குன்று-அதனில் வழுக்காது இருந்தும்;
புறம்பயம்-அதனில் அறம் பல அருளியும்;
குற்றாலத்துக் குறியாய் இருந்தும்;

At Tiruvaaroor girt with melliferous groves
He conferred Gnosis (on His devotees);
Gloriously abiding at Idaimarutu
He placed His sacred foot on the crown of His devotee;
Becomingly abiding at Ekambam,
He became concorporate with His Woman;
Gloriously entempled in Tiruvaanchiyam,
He sported in joy with Her of fragrant locks;
Becoming a Warrior, He held a mighty bow
And caused many powers to manifest;
He was charmingly enshrined at Kadambur;

At Eengkoimalai He revealed His splendour.
He officiated as a Saivite Archaka at Aiyaaru;
At Turutthi He abode in abounding love;
He loved to preside over Tiruppanaiyoor;
At Kazhumalam He granted darshan;
At Kazhukkundru He abode unfailingly;
At Purampayam He posited dharma-s galore;
At Kutraalam, He abode in the form of a symbol,

அந்தம் இல் பெருமை அழல் உருக் கரந்து,
சுந்தர வேடத்து ஒரு முதல் உருவு கொண்டு,
இந்திர-ஞாலம் போல வந்தருளி,
எவ்எவர் தன்மையும் தன்வயின் படுத்து,
தானே ஆகிய தயாபரன், எம் இறை,
சந்திர தீபத்து, சாத்திரன் ஆகி,
அந்தரத்து இழிந்து வந்து, அழகு அமர் பாலையுள்,
சுந்தரத் தன்மையொடு துதைந்து, இருந்தருளியும்;
மந்திர மா மலை மயேந்திர வெற்பன்,
அந்தம் இல் பெருமை அருள் உடை அண்ணல்
எம்-தமை ஆண்ட பரிசு-அது பகரில் –
ஆற்றல்-அது உடை, அழகு அமர் திரு உரு,
நீற்றுக் கோடி நிமிர்ந்து, காட்டியும்;
ஊனம்-தன்னை ஒருங்கு உடன் அறுக்கும்
ஆனந்தம்மே, ஆறா அருளியும்;
மாதில் கூறு உடை மாப் பெரும் கருணையன்
நாதப் பெரும் பறை நவின்று கறங்கவும்;
அழுக்கு அடையாமல் ஆண்டு கொண்டருள்பவன்
கழுக்கடை-தன்னைக் கைக்கொண்டருளியும்;

He, the Primal Ens of exquisite form
Whose glory is infinite, concealed His form
Of Flame, assumed a magical form

And graciously enacted sorcery and gramarye.
He is our God who subsumes in Himself the nature
Of each and every one, and prevails
Everywhere as the compassionate One;
He descended down the ethereal realm
And at beautiful Paalai in Chandradweep,
He abode in grace poised in His peerless pulchritude,
And explicated the Saastras.
He is the Lord of the great Mahendra Mount
Whence Aagamic Mantras emerged.
He is the great One whose loving kindness
Is of endless grandeur; of His rulership
Over us, I will proclaim thus:
He revealed His lofty and stately,
Divine and omnipuissant form of beauty,
Bedaubed totally with the Holy Ash.
His River is Bliss which at one sweep
Does away with all flaws; He who is
Concorporate with His Woman is the One
Of great and immense mercy;
His great Drum of Naatham loud resounds;
He so enslaves and rules us that we are for ever freed from flaws;
Trident is the Weapon He holds in His hand;

மூலம் ஆகிய மும்மலம் அறுக்கும்,
தூய மேனி, சுடர்விடு சோதி
காதலன் ஆகி, கழுநீர் மாலை
ஏல்வு உடைத்து ஆக, எழில்பெற, அணிந்தும்;
அரியொடு பிரமற்கு அளவு அறியாதவன்
பரிமாவின் மிசைப் பயின்ற வண்ணமும்;
மீண்டு வாரா வழி அருள் புரிபவன்
பாண்டி நாடே பழம் பதி ஆகவும்,
பத்திசெய் அடியரைப் பரம்பரத்து உய்ப்பவன்

உத்தர கோசமங்கை ஊர் ஆகவும்,
ஆதிமூர்த்திகட்கு அருள்புரிந்தருளிய
தேவ-தேவன் திருப் பெயர் ஆகவும்,
இருள் கடிந்தருளிய இன்ப ஊர்தி
அருளிய பெருமை அருள் மலை ஆகவும்,
எப் பெரும் தன்மையும், எவ்எவர் திறனும்,
அப்பரிசு-அதனால் ஆண்டு கொண்டருளி ;
நாயினேனை நலம் மலி தில்லையுள்,
கோலம் ஆர்தரு பொதுவினில், ‘வருக’ என,

His immaculate frame weeds out the source
Of the three *malas*; He is the radiant flame;
The wreath of the loving One is wrought
Of *Kazhuneer*; this He becomingly wears in grace.
He is beyond the ken of Brahma and Vishnu;
Riding well a steed, He came;
He is the One who, in grace, reveals the way
That does away with re-birth.
His hoary land is the Paandya realm;
On devoted servitors He confers everlasting life;
His town is Uttharakosamangkai;
His sacred name is Deva-Deva; it is He
Who blessed and graced the primal deities;
He did away with Darkness and ushered in Bliss
Which indeed is His Mount. His greatness which caused
The manifestation of such Bliss is His blessed Mountain.
How so high, their station be, and whatever
Be their skill, He enslaves and rules them
Through their very station and skill.
He bade me, a cur, to proceed to Tillai
And reach its splendorous forum;

ஏல, என்னை ஈங்கு ஒழித்தருளி;
அன்று உடன் சென்ற அருள் பெறும் அடியவர்

ஒன்ற ஒன்ற, உடன் கலந்தருளியும்;
எய்த வந்திலாதார் எரியில் பாயவும்,
மால்-அதுஆகி, மயக்கம் எய்தியும்,
பூதலம்-அதனில் புரண்டு வீழ்ந்து அலறியும்,
கால் விசைத்து ஓடி, கடல் புக மண்டி,
'நாத ! நாத !' என்று அழுது அரற்றி,
பாதம் எய்தினர் பாதம் எய்தவும்;
'பதஞ்சலிக்கு அருளிய பரம-நாடக' என்று
இதம் சலிப்பு எய்தநின்று ஏங்கினர் ஏங்கவும்,
எழில் பெறும் இமயத்து இயல்பு உடை அம் பொன்
பொலிதரு புலியூர்ப் பொதுவினில், நடம் நவில்
கனிதரு செவ் வாய் உமையொடு,காளிக்கு,
அருளிய திருமுகத்து, அழகு உறு சிறு நகை,
இறைவன், ஈண்டிய அடியவரோடும்,
பொலிதரு புலியூர்ப் புக்கு, இனிது அருளினன் –
ஒலிதரு கைலை உயர் கிழவோனே.

திருச்சிற்றம்பலம்

He was pleased to leave me here, to languish.
The devotees – the recipients of His great grace –,
Who that day followed Him, merged with Him.
Of those that could not reach Him,
Some leaped into the fire;
Struck by delusion, some stood bewildered;
Some fell down on earth and rolled and cried;
Some sped towards the sea and plunged into it;
Some hailed Him thus: "Lord, O Lord !"
Some that could, did really reach His feet;
Some praised Him thus: "O Supreme Dancer
That blessed Patanjali !" Those who so hailed Him
Stood disabused of their sense of well-being
And commenced to yearn and long for Him;

In the radiant and auric forum of Puliyoor
Which is like unto the splendorous Himavant,
He dances with Uma whose lips are ruddy fruitage;
He is the God who with the soft and lovely smile
Of His divine visage, blessed Kaali.
The Supreme Lord of Kailash
Which is vibrant with mystic sounds,
With the devotees that followed Him, entered
The radiant Puliyoor and sweetly abides there.

Tirucchitrambalam.

3. திரு அண்டப்பகுதி

திருச்சிற்றம்பலம்

அண்டப் பகுதியின் உண்டைப் பிறக்கம்,
அளப்பு-அரும் தன்மை, வளப் பெரும் காட்சி –
ஒன்றனுக்கு ஒன்று நின்ற எழில் பகரின் –
நூற்று ஒரு கோடியின் மேற்பட விரிந்தன;
இல் நுழை கதிரின் துன் அணுப் புரைய,
சிறிய ஆகப் பெரியோன், தெரியின் –

3. The Section on beauteous Cosmos

Tirucchitrambalam

On scrutiny one will find
The spherical and heavenly bodies of the Cosmos,
Their limitlessness, their uberous
And multitudinous forms,
And the way they excel each other in pulchritude,
To exceed in number a thousand millions.
God indeed is so great that all these worlds,
In His presence, are like the minute atomic particles,
Seen in the sun's rays that streak into a house.

வேதியன் தொகையொடு மால்-அவன் மிகுதியும்,
தோற்றமும், சிறப்பும், ஈற்றொடு புணரிய
மாப் பேர் ஊழியும், நீக்கமும், நிலையும்,
சூக்கமொடு, தூலத்து, சூறை மாருதத்து
எறியது வளியின்
கொட்கப் பெயர்க்கும் குழகன்;

21

He, the eternally young and handsome One,
Spins the throngs of Brahma-s
and the multitudinous Vishnu-s,
The commencement, the sustenance
and the absorption
Of the puissant and great aeons whence manifest
Creation, sustenance and absorption,
Like the swaying and spinning of the hurricane
Which is made up of strong and subtle currents.

முழுவதும்
படைப்போன் படைக்கும் பழையோன்; படைத்தவை
காப்போன் காக்கும் கடவுள்; காப்பவை
கரப்போன்; கரப்பவை கருதாக்
கருத்துடைக் கடவுள்; திருத்தகும்
அறுவகைச் சமயத்து அறுவகையோர்க்கும்
வீடு-பேறு ஆய், நின்ற விண்ணோர் பகுதி
கீடம் புரையும் கிழவோன் ; நாள்தொறும்
அருக்கனில் சோதி அமைத்தோன்; திருத்தகு
மதியில் தண்மை வைத்தோன்; திண்திறல்
தீயில் வெம்மை செய்தோன்; பொய்தீர்
வானில் கலப்பு வைத்தோன்; மேதகு
காலில் ஊக்கம் கண்டோன்; நிழல் திகழ்
நீரில் இன்சுவை நிகழ்ந்தோன்; வெளிப்பட
மண்ணில் திண்மை வைத்தோன் – என்று என்று,
எனைப் பல கோடி, எனைப் பல பிறவும்,
அனைத்து-அனைத்து, அவ்வயின் அடைத்தோன்.

He is the hoary One who creates the creators of all things,
Fosters the ones that foster the created things,
And resolves them at the appointed hour.

He is the Concealer whose grace defies thinking.
The godlings that confer release to those
That pursue the six lofty faiths,
Are like worms before Him.
He is the One that confers
On the sun its diurnal effulgence,
On the sacred moon its coolth,
On the puissant fire its heat,
On the ether pure its pervasiveness,
On the glorious wind its force,
On the sparkling water its sweetness,
On the earth its palpable hardness.
Thus, even thus, He packed into each
Of the billions and billions of things its virtue.

அஃதான்று —
முன்னோன் காண்க ! முழுதோன் காண்க !
தன் நேர் இல்லோன்-தானே காண்க !
ஏனத் தொல் எயிறு அணிந்தோன் காண்க !
கானப் புலி உரி அரையோன் காண்க !
நீற்றோன் காண்க ! நினைதொறும், நினைதொறும்,
ஆற்றேன் காண்க ! அந்தோ ! கெடுவேன் !
இன் இசை வீணையில் இசைந்தோன் காண்க !
அன்னது ஒன்று அவ்வயின் அறிந்தோன் காண்க !
பரமன் காண்க ! பழையோன் காண்க !
பிரமன், மால், காணாப் பெரியோன் காண்க !
அற்புதன் காண்க ! அநேகன் காண்க !
சொல்-பதம் கடந்த தொல்லோன் காண்க !
சித்தமும் செல்லாச் சேட்சியன் காண்க !
பத்தி-வலையில் படுவோன் காண்க !
ஒருவன் என்னும் ஒருவன் காண்க !

[These are but a few of His greatnesses.]
Behold Him, the hoary One, the complete One;
The peerless One; the One that wears

The tusks of the hoary Boar; the One whose loin
Is girt with the skin of the sylvan tiger;
The One that wears the Holy Ash.
As I think and think on Him
I am unable to contain myself;
Alas, ruination is my lot.

He is the concordant melody in the Veena
And of its (arcane) virtue He (alone) is aware.
He is the supernal One; He is the most hoary One;
He is the great One, by Brahma and Vishnu unbeheld;
He is the wondrous One; He is the many;
He is the ancient One beyond the reach of vocables;
He is the One far beyond the pale of Thought.
He is the One taken in the net of devotion;
He is the One – indeed the only One.

விரி பொழில் முழுதாய் விரிந்தோன் காண்க !
அணுத் தரும் தன்மையில் ஐயோன் காண்க !
இணைப்பு-அரும் பெருமை ஈசன் காண்க !
அரியதில் அரிய அரியோன் காண்க !
மருவி எப் பொருளும் வளர்ப்போன் காண்க !
நூல் உணர்வு உணரா நுண்ணியோன் காண்க !
மேலொடு, கீழாய், விரிந்தோன் காண்க !
அந்தமும், ஆதியும், அகன்றோன் காண்க !
பந்தமும், வீடும், படைப்போன் காண்க !
நிற்பதும், செல்வதும், ஆனோன் காண்க !
கற்பமும், இறுதியும், கண்டோன் காண்க !
யாவரும் பெற உறும் ஈசன் காண்க !

It is He who pervades all the expansive worlds !
He is the subtle One who indwells the atom !
He is the Lord-God, glorious and peerless !
He is the rare One -- the rarest of the rare !

He envelops all things and fosters them !
He is the subtle One to bibles unknown !
He is the One that extends above and below !
He is without end or beginning !
He is the One who creates bondage as well as release !
He is the immobile and the mobile as well !
He is the One who causes the aeons and their end !
He is the Lord-God claimable by everyone !
He is Siva who is unknown even to the Devas !

பெண், ஆண், அலி, எனும் பெற்றியன் காண்க !
கண்ணால் யானும் கண்டேன் காண்க !
அருள் நனி சுரக்கும் அமுதே காண்க !
கருணையின் பெருமை கண்டேன் காண்க !
புவனியில் சேவடி தீண்டினன் காண்க !
சிவன் என யானும் தேறினன் காண்க !
அவன் எனை ஆட்கொண்டு அருளினன் காண்க !
குவளைக் கண்ணி கூறன் காண்க !
அவளும், தானும், உடனே காண்க ! –

He is male, female and neither of either !
It is thus, even thus, He is to be beheld.
I beheld Him with my very eyes;
Behold Him – the Nectar whence flows immense grace;
I too did eye His great Mercy;
He placed on earth His salvific feet;
I stood clarified that He is Siva;
He claimed me and rules me in grace;
He is concorporate with Her whose eyes are blue lilies.
Behold Her who is part of Him !

பரம-ஆனந்தப் பழம் கடல்-அதுவே
கரு மா முகிலின் தோன்றி,

25

திரு ஆர் பெருந்துறை வரையில் ஏறி,
திருத்தகு மின்ஒளி திசை-திசை விரிய,
ஐம் புலப் பந்தனை வாள் அரவு இரிய,
வெம் துயர்க் கோடை மாத்தலை கரப்ப,
நீடு எழில் தோன்றி, வாள் ஒளி மிளிர,
எம்-தம் பிறவியில் கோபம் மிகுத்து,
முரசு எறிந்து, மாப் பெரும் கருணையின் முழங்கி,
பூப் புரை அஞ்சலி காந்தள் காட்ட,
எஞ்சா இன் அருள் நுண் துளி கொள்ள,
செம் சுடர் வெள்ளம் திசை-திசை தெவிட்ட, வரை உறக்
கேதக் குட்டம் கையற ஓங்கி
இரு முச் சமயத்து ஒரு பேய்த்தேரினை,
நீர் நசை தரவரும், நெடும் கண், மான் கணம்
தவப் பெரு வாயிடைப் பருகி, தளர்வொடும்,
அவப் பெரும் தாபம் நீங்காது அசைந்தன ;

He is the hoary Ocean of supernal bliss.
THAT emerged as a great nimbus and scaled
The Hill – the beauteous Tirupperunthurai;
Its gracious flashes of lightnings extended
In all directions; then scattered the bright serpents –
The pentad of senses; the aestival heat –
Cruel and painful and massive stood slunk.
Uprose the *Tondai* of long and beautiful stalks
And shone in radiant splendour;
Cochineals swarmed about – in number,
Greater than our myriad embodiments;
His drum of great and vast mercy, resounded;
Flower-like hands like *Kaantal*, folded in worship;
Sweet grace limitless formed into tiny droplets;
The flood of ruddy lustre filled the directions.
As the flood rose up mountain-high, the pool

Of misery could no longer retrieve its form.
Unto the mirage formed by the sextuple faiths
The herd of long-eyed antelopes repaired,
Driven by thirst, and with their huge mouths quaffed;
Their thirst unslaked, they grew fatigued;
Scorched by the immense heat
They but wallowed in misery.

ஆயிடை, வானப் பேர் யாற்று அகவயின்
பாய்ந்து எழுந்து, இன்பப் பெரும் சுழி கொழித்து,
சுழித்து, எம் பந்த மாக் கரை பொருது, அலைத்து, இடித்து,
ஊழ்-ஊழ் ஓங்கிய நங்கள்
இரு வினை மா மரம் வேர் பறித்து, எழுந்து
உருவ, அருள்-நீர் ஓட்டா, அரு வரைச்
சந்தின் வான் சிறை கட்டி, மட்டு அவிழ்
வெறி மலர்க் குளவாய் கோலி, நிறை அகில்
மாப் புகைக் கரை சேர் வண்டு உடைக் குளத்தின்
மீக் கொள, மேல்-மேல் மகிழ்தலின், நோக்கி,
அருச்சனை வயலுள் அன்பு வித்து இட்டு,
தொண்ட உழவர் ஆரத் தந்த
அண்டத்து அரும் பெறல் மேகன், வாழ்க !

Then flowed torrential grace into the immense river –
The sky –, and rose up; a great and pleasant maelstrom
Sucked into its whirl all that was there;
The flood dashed against the great banks of our bondage
And broke them to bits; it uprooted the rows and rows
Of lofty trees – our twyfold Karma.
At the junction of the mountain, a huge dam rose up;
A channel to the pool of fragrant flowers was formed;
On its banks the eaglewood profusely smoked;
Chafers swarmed over the flowers of the pool;
Its water rose up and up from time to time;

Joy welled up in the minds of beholders.
In the fields of worship, the devotee-husbandmen
Sowed aplenty the seeds of Love,
Thanks to Him – the rare Cloud-like Bestower.
May He flourish for ever !

கரும் பணக் கச்சைக் கடவுள், வாழ்க !
அரும் தவர்க்கு அருளும் ஆதி, வாழ்க !
அச்சம் தவிர்த்த சேவகன், வாழ்க !
நிச்சலும் ஈர்த்து ஆட்கொள்வோன், வாழ்க !
சூழ் இரும் துன்பம் துடைப்போன், வாழ்க !
எய்தினர்க்கு ஆர் அமுது அளிப்போன், வாழ்க !
கூர் இருள் கூத்தொடு குனிப்போன், வாழ்க !
பேர் அமைத் தோளி காதலன், வாழ்க !
ஏதிலர்க்கு ஏதில் எம் இறைவன், வாழ்க !
காதலர்க்கு எய்ப்பினில் வைப்பு, வாழ்க !

O God whose girdle is a black snake, praise be !
O the primal One that graces the rare *tapaswis*, praise be !
O Hero that does away with dread, praise be !
O One that forever draws us to Him, praise be !
O One that sweeps away the great encircling misery, praise be !
O Giver of abounding ambrosia to them that seek, praise be !
O One that bends and dances in dense darkness, praise be !
O Beloved of Her whose long arms are bamboo-like, praise be !
O our God who is indifferent to the indifferent, praise be !
O One that is a treasure to devotees indigent, praise be !

நச்சு அரவு ஆட்டிய நம்பன், போற்றி !
பிச்சு எமை ஏற்றிய பெரியோன், போற்றி !
நீற்றொடு தோற்ற வல்லோன், போற்றி – நால் திசை
நடப்பன நடாஅய், கிடப்பன கிடாஅய்,
நிற்பன நிறீஇ,

சொல்-பதம் கடந்த தொல்லோன்;
உள்ளத்து உணர்ச்சியில் கொள்ளவும் படாஅன் ;
கண் முதல் புலனால் காட்சியும் இல்லோன்;
விண் முதல் பூதம் வெளிப்பட வகுத்தோன்;
பூவில் நாற்றம் போன்று உயர்ந்து, எங்கும்
ஒழிவு அற நிறைந்து, மேவிய பெருமை;
இன்று எனக்கு எளிவந்து, அருளி,
அழிதரும் ஆக்கை ஒழியச் செய்த ஒண் பொருள்;

O One that causes the venomous adder to dance, praise be !
O great One that maddens us (with love), praise be !
O One ablaze with the Holy Ash, praise be !
O One that in the four quarters causes
Them to walk that walk,
Them to lie down that do lie
And them to stand that are stationary !
O hoary One who is beyond the pale of vocables,
O One that is uncontainable by mental emotions,
O One unapprehended by eyes or other sense-organs,
O Evolver of the manifesting forms
        of ether and other elements !
Your enveloping glory pervades ubiquitous like flower's fragrance.
You indeed are the splendorous Ens that this day
Deigned to come down to do away with my mortal frame !

இன்று எனக்கு எளிவந்து, இருந்தனன் – போற்றி !
அளிதரும் ஆக்கை செய்தோன், போற்றி !
ஊற்றிருந்து உள்ளம் களிப்போன், போற்றி ! –
ஆற்றா இன்பம் அலர்ந்து அலை செய்ய,
போற்றா ஆக்கையைப் பொறுத்தல் புகலேன்;
மரகதக் குவாஅல், மா மணிப் பிறக்கம்,
மின் ஒளி கொண்ட பொன் ஒளி திகழ,

திசைமுகன் சென்று தேடினர்க்கு ஒளித்தும்;
முறையுளி ஒற்றி முயன்றவர்க்கு ஒளித்தும்;
ஒற்றுமை கொண்டு நோக்கும் உள்ளத்து
உற்றவர் வருந்த, உறைப்பவர்க்கு ஒளித்தும் ;
மறைத்திறம் நோக்கி வருந்தினர்க்கு ஒளித்தும்;
'இத் தந்திரத்தில் காண்டும்' என்று இருந்தோர்க்கு,
அத் தந்திரத்தில், அவ்வயின், ஒளித்தும்;
முனிவு அற நோக்கி, நனி வரக் கௌவி,
ஆண் எனத் தோன்றி, அலி எனப் பெயர்ந்து,
வாள் நுதல் பெண் என ஒளித்தும்; சேண் வயின்,
ஐம் புலன் செல விடுத்து, அரு வரைதொறும் போய்,
துற்றவை துறந்த வெற்று உயிர் ஆக்கை
அரும் தவர் காட்சியுள் திருந்த ஒளித்தும்;
ஒன்று உண்டு, இல்லை, என்ற அறிவு ஒளித்தும்;
'பண்டே பயில் தொறும், இன்றே பயில்தொறும்,
ஒளிக்கும் சோரனைக் கண்டனம்;

He, this day, deigned to come to abide in me; praise be !
He graced me with a nectarean frame; praise be !
He is my inner spa that causes
    my soul to rejoice; praise be !
Uncontainable joy wafts in me,
    wave after wave, praise be !
This, my body, I canst not bear; praise be !
He blazes like a pile of emeralds
And a ruby drift emerges from Him;
He is fulgurant with auric lustre;
To searching Brahma (and Vishnu) He remains invisible;
He hid Himself from them that duly
    pursued Him in all propriety;
He hid Himself from those that pursued Him
With single-minded concentration, causing them to grieve;

He hid Himself from those that pursued Him with firm
determination;
He hid Himself from those who toiled in the Vedic way,
causing them to grieve.
He hid Himself in the very Tantra from those
That essayed to discover Him through that very Tantra;
He looks at all things without exception;
He apprehended well everything;
By appearing as a man, then metamorphosing Himself
Into a sexless being and then sporting the form
Of a woman of bright forehead, He hid Himself.
He hid Himself clean from the vision of rare *tapaswis*
whose five senses could traverse far, far away,
and who dwelt in impregnable mountains, leading
extremely austere lives, their fleshless bodies scarce living;
He hid Himself from vacillating agnostics;
'When I, in the past, cultivated Him, and even today
Practise it, He – the Thief –, hid Himself from me.
Him, even Him, have we now beheld !

ஆர்மின் ! ஆர்மின் ! நாள் மலர்ப் பிணையலில்
தாள் தளை இடுமின் !
சுற்றுமின் ! சூழ்மின் ! தொடர்மின் ! விடேன்மின் !
பற்றுமின் !' என்றவர் பற்று முற்று ஒளித்தும்;
தன் நேர் இல்லோன் தானே ஆன தன்மை
என் நேர் அனையார் கேட்க வந்து இயம்பி,
அறை கூவி, ஆட்கொண்டருளி,
மறையோர் கோலம் காட்டி அருளலும்; –
உலையா அன்பு என்பு உருக, ஓலம் இட்டு,
அலை கடல் திரையின் ஆர்த்து-ஆர்த்து ஓங்கி,
தலை தடுமாறா வீழ்ந்து, புரண்டு அலறி,
பித்தரின் மயங்கி, மத்தரின் மதித்து,
நாட்டவர் மருளவும், கேட்டவர் வியப்பவும்,

கடக் களிறு ஏற்றாத் தடப் பெரு மதத்தின்
ஆற்றேன் ஆக, அவயவம் சுவைதரு
கோல்-தேன் கொண்டு செய்தனன்;

Gather ye, hasten to gather, to fetter Him
With garlands of fresh-blown flowers.
He gave the slip to those that cried hoarse, thus:
"Surround Him ! Encircle Him ! Follow Him !
Leave Him not ! Catch hold of Him !"
He who is beyond compare, announced His immanence
That men like me could hearken to Him;
He, even He, made His clarion call
And, in grace, enslaved me.
He graced me by revealing His form of a Brahmin.
As imperishable love melted my bones, I cried aloud,
Buffeted by the rising and uprising waves
Of the billowy sea; my head wobbling,
Down I crashed, and rolled, and cried.
I was madder than madmen; more bewildered
Was I than the demented.
Beholding me, the townsmen stood scared;
They that heard of me were nonplussed.
I was like the rutting tusker that brooks no rider;
I could not endure such great and massive mustiness;
Lo, He re-formed my limbs, now suffused
With the sweet honey garnered from
melliferous branches.

ஏற்றார் மூதூர் எழில் நகை எரியின்
வீழ்வித்தாங்கு, அன்று,
அருள் பெருந் தீயின் அடியோம் அடிக் குடில்
ஒருத்தரும் வழாமை ஒடுக்கினன்;
தடக் கையின் நெல்லிக்கனி எனக்கு ஆயினன் :

சொல்லுவது அறியேன்; வாழி ! முறையோ?
தரியேன் நாயேன்; தான் எனைச் செய்தது
தெரியேன்; ஆ ! ஆ ! செத்தேன்; அடியேற்கு
அருளியது அறியேன்; பருகியும் ஆரேன்;
விழுங்கியும் ஒல்லகில்லேன்;

He who that day, smote with fire the hoary citadels
Of His foes, by His gracious smile, (this day),
By His great and gracious flame,
With exception none, did away with our –
His devotees' –, little hutments (of flesh);
Unto me, He became an emblic in my broad palm;
This I know not to set in speech; do I merit this?
May He flourish for ever !
I cannot know or contain the sea-change
Caused to me – a mere cur –, by Him, the God.
I cannot comprehend how He graced me !
Alas, alas, I am dead (grown senseless) !
His grace to me surpasses my understanding !
I have quaffed it; yet I remain insatiate;
I have swallowed it; yet I do not feel full.

செழும், தண் பால்-கடல் திரை புரைவித்து,
உவாக் கடல் நள்ளும் நீர் உள்-அகம் ததும்ப,
வாக்கு இறந்து, அமுதம், மயிர்க்கால்தோறும்,
தேக்கிடச் செய்தனன்; கொடியேன் ஊன் தழை
குரம்பைதோறும், நாய்-உடல் அகத்தே
குரம்பு கொண்டு, இன் தேன் பாய்த்தினன்; நிரம்பிய
அற்புதமான அமுத தாரைகள்
எற்புத் துளைதொறும், ஏற்றினன்; உருகுவது
உள்ளம் கொண்டு ஓர் உருச் செய்தாங்கு, எனக்கு
அள்ளூறு ஆக்கை அமைத்தனன்; ஒள்ளிய

கன்னல் கனி தேர் களிறு என, கடைமுறை
என்னையும் இருப்பது ஆக்கினன்; என்னில்
கருணை வான் தேன் கலக்க, – 180
அருளொடு பரா-அமுது ஆக்கினன் –
பிரமன், மால், அறியாப் பெற்றியோனே. – 182

திருச்சிற்றம்பலம்.

Like the upsurging tides on the full moon day,
He caused my bosom to swell and soar up in joy,
Like the billows of the cool and lovely Sea of Milk.
He soused each root of my body's hair
In nectar ! Oh beatitude ineffable !
In all my cruel, fleshly frame of a cur,
He packed, to the brim, honey sweet;
He filled with nectarean elixir each bone and marrow.
He wrought for me a frame
Endowed with a melting heart.
Thus, even thus, He graced me
With a grace-abounding body.
He made me – the base one –, to live and thrive,
Like a tusker that feeds on bright and juicy sweetcanes.
He, the One that is beyond the ken
of Brahma and Vishnu's comprehension,
Caused the heavenly honey of mercy percolate in me
And made me flourish in grace
doubled with supernal nectar.

Tirucchitrambalam

4. போற்றித் திரு அகவல்

திருச்சிற்றம்பலம்

நான்முகன் முதலா வானவர் தொழுது எழ,
ஈர் அடியாலே மூ-உலகு அளந்து,
நால் திசை முனிவரும் ஐம் புலன் மலர,
போற்றி செய் கதிர் முடித் திரு நெடுமால், அன்று,
அடி, முடி, அறியும் ஆதரவு-அதனில்,
கடு முரண் ஏனம் ஆகி, முன் கலந்து
ஏழ் தலம் உருவ இடந்து, பின் எய்த்து,
'ஊழி முதல்வ, சய ! சய !' என்று,
வழுத்தியும் காணா மலர் அடி-இணைகள்,
வழுத்துதற்கு எளிது ஆய் – வார் கடல் உலகினில்,
யானை முதலா எறும்பு ஈறு ஆய,
ஊனம் இல், யோனியின் உள் வினை பிழைத்தும்;

4. The Sacred Hymn in Praise of Siva

Tirucchitrambalam

As the Four-faced and the celestials prostrated
Before Him and rose up, (in answer to their prayer),
He with his two steps measured the three worlds.
He – the divine and tall Vishnu whose crown
Coruscates, the one praised by the saints
Of the four directions with their pentad of senses
Burgeoning full –,
That day, of yore, driven by a penchant
To behold Your crown and feet,
Assumed the form of a fierce and puissant boar,

Delved deep through the seven nether worlds,
Grew fatigued and then hailed You thus:
"O Lord of Aeons ! Victory is ever Yours !"
Yet he could not eye Your flower-feet twain.
Such feet are by us adored with ease
In this sea-girt earth ! Thanks to Your grace
Souls survive the inner cataclysms
Right from the elephant's down to the emmet's.

மானிடப் பிறப்பினுள், மாதா உதரத்து,
ஈனம் இல் கிருமிச் செருவினில் பிழைத்தும்;
ஒரு மதித் தான்றியின் இருமையில் பிழைத்தும்;
இரு மதி விளைவின் ஒருமையில் பிழைத்தும்;
மும் மதி-தன்னுள் அம்மதம் பிழைத்தும்;
ஈர் இரு திங்களில் பேர் இருள் பிழைத்தும்;
அஞ்சு திங்களில் முஞ்சுதல் பிழைத்தும்;
ஆறு திங்களில் ஊறு அலர் பிழைத்தும்;
ஏழு திங்களில் தாழ் புவி பிழைத்தும்;
எட்டுத் திங்களில் கட்டமும் பிழைத்தும்;
ஒன்பதில் வருதரு துன்பமும் பிழைத்தும்;
தக்க தச-மதி தாயொடு தான் படும்
துக்க-சாகரத் துயரிடைப் பிழைத்தும்;

Human embryo survives the skirmishes
Of the countless bacteria in its mother's uterus;
In the first month, the *Taandri*-like foetus
Gets not split into two; in the second month,
It survives the onslaught of that which can
Make it amorphous; in the third, it survives
The flood of uterine fluid; in the month that is
Two times two, it survives the great inner murk;
In the fifth, it eludes miscarriage;

In the sixth, it survives itches galore;
In the seventh it eschews premature death;
In the eighth it survives blockades;
In the ninth, the pains of that month;
In the duly-awaited tenth, it survives
Its and its mother's troublous sea of sorrows;

ஆண்டுகள் தோறும் அடைந்த அக் காலை
ஈண்டியும், இருத்தியும், எனைப் பல பிழைத்தும் ;
காலை மலமொடு, கடும் பகல் பசி நிசி –
வேலை நித்திரை, யாத்திரை பிழைத்தும்;
கரும் குழல்; செவ் வாய்; வெள் நகை; கார் மயில்
ஒருங்கிய சாயல்; நெருங்கி, உள் மதர்த்து,
கச்சு அற நிமிர்ந்து, கதிர்த்து, முன் பணைத்து,
எய்த்து இடை வருந்த எழுந்து, புடை பரந்து,
ஈர்க்கு இடை போகா இள முலை; மாதர்-தம்
கூர்த்த நயனக் கொள்ளையில் பிழைத்தும்;
பித்த உலகர் பெரும் துறைப் பரப்பினுள்
மத்தக் களிறு எனும் அவாவிடைப் பிழைத்தும்;
கல்வி என்னும் பல் கடல் பிழைத்தும்;
செல்வம் என்னும் அல்லலில் பிழைத்தும்;
நல்குரவு என்னும் தொல் விடம் பிழைத்தும்;
புல் வரம்பு ஆகிய பல துறை பிழைத்தும்;
தெய்வம் என்பது ஓர் சித்தம் உண்டாகி,
முனிவு இலாதது ஓர் பொருள்-அது கருதலும் –

As years roll on, man survives many hardships
Like earning and storing wealth;
He survives the matutinal call of nature,
The fierce esurience of the mid-day,
The nocturnal slumber, the journeys,

And the looting of the sharp eyes of lasses
Whose locks are dark, whose lips are ruddy,
Whose teeth are white, whose mien is like that
Of a peafowl's, during the rainy season,
And whose young, close-set and swelling breasts –
erect and exquisite –, project majestically,
Grieve the hips by their burden, and are
So well-formed that they defy their bands
And suffer not a rib of palm-leaf
to pass betwixt them.
Caught in the vast expanse of the world of mad men
He survives the onslaught of desire
Which indeed is a musty tusker; he survives
The many oceans which constitute his learning,
And wealth which is trouble-incarnate.
He survives the hoary venom that is penury
And the many, petty trials of life.
Then dawns the sense that "God is".
But when that Ens that knows no *mismos*
is sought to be contemplated,

ஆறு கோடி மாயா-சக்திகள்
வேறு வேறு தம் மாயைகள் தொடங்கின;
ஆத்தம் ஆனார் அயலவர் கூடி,
நாத்திகம் பேசி, நாத் தழும்பு ஏறினர்;
சுற்றம் என்னும் தொல் பசுக் குழாங்கள்
பற்றி அழைத்துப் பதறினர்; பெருகவும்
விரதமே பரம் ஆக, வேதியரும்,
சரதம் ஆகவே, சாத்திரம் காட்டினர்;
சமய-வாதிகள் தம்-தம் மதங்களே
அமைவது ஆக, அரற்றி, மலைந்தனர்;
மிண்டிய மாயா-வாதம் என்னும்

சண்ட-மாருதம், சுழித்து, அடித்து, ஆஅர்த்து,
உலோகாயதன் எனும் ஒள் திறல் பாம்பின்
கலா-பேதத்த கடு விடம் எய்தி,
அதில் பெரு மாயை எனைப் பல சூழவும்,

Six billion *Maayic* forces begin to assail him
With their manifold, varied and delusive operations;
Then came close friends and neighbours too
And so descanted on atheism that their tongues grew calloused;
The herds of hoary *pasu-s* yclept Kin
Caught hold of him, cried aloud and grew agitated.
"Rituals galore constitute supernality."
Thus affirmed the ones versed in the Vedas,
The while citing Sastras to buttress their 'truth'.
Religious sectarians claimed supremacy,
Each for his own faith, shouted hoarse and quarrelled.
The hurricane of the haughty Maya-School
Whirled and dashed and blew amain;
The *Lokayat* who differs from all others
And who truly is a bright, puissant
and cruelly-venomous serpent,
Joined the fray and thence issued
Mighty encircling delusions.

தப்பாமே, தாம் பிடித்தது சலியா,
தழல்-அது கண்ட மெழுகு-அது போல,
தொழுது, உளம் உருகி, அழுது, உடல் கம்பித்து,
ஆடியும், அலறியும், பாடியும், பரவியும்,
'கொடிறும், பேதையும், கொண்டது விடாது' எனும்
படியே ஆகி, நல் இடை அறா அன்பின்,
பசு மரத்து ஆணி அறைந்தால் போல,
கசிவது பெருகி, கடல் என மறுகி,
அகம் குழைந்து, அனுகுலம் ஆய், மெய் விதிர்த்து,

சகம் 'பேய்' என்று தம்மைச் சிரிப்ப,
நாண்-அது ஒழிந்து, நாடவர் பழித்துரை
பூண்-அதுவாக, கோணுதல் இன்றி,
சதிர் இழந்து அறி-மால் கொண்டு, சாரும்
கதியது பரம-அதிசயம் ஆக,
கற்றா மனம் எனக் கதறியும், பதறியும்,
மற்று ஓர் தெய்வம் கனவிலும் நினையாது,
அரு பரத்து ஒருவன் அவனியில் வந்து,
குருபரன் ஆகி, அருளிய பெருமையை,
சிறுமை என்று இகழாதே, திருவடி-இணையை,
பிறிவினை அறியா நிழல்-அது போல,
முன் பின் ஆகி, முனியாது, அத் திசை
என்பு நைந்து உருகி, நெக்கு-நெக்கு ஏங்கி,
அன்பு எனும் ஆறு கரை-அது புரள,

Nathless, grasping firm what was come by,
        Like wax melting in fire, the devotees
        Adore with melting minds, weep, feel thrilled,
        Dance, cry, sing and extol.
Even as pincers and fools loosen not their grip
Over that which is by them held, they too so behave,
And thrive in pure and ceaseless love.
They are ever-fixed like the nail in a green tree.
The oozing of their love increases and becomes a sea
In which they are tossed about;
Their bosoms become lithe; besieged by a longing
Their bodies get agitated ecstatically.
While the world leers at them, calling them ghouls,
Forsaking shame, they wear as true jewels
Such blameworthy remarks; never swerving
From their fixed course and rid of sophistry,
They are goaded by an ever-crescent desire for Gnosis,

And pursue the wondrous, supernal way;
They cry aloud like the cow separated from its calf,
Feel alarmed, and never dream
Of a god other than theirs, even in their *somnium*.
Never do they dis-esteem the grace bestowed
By the supernal One who as Guru came down
On earth; like the ineluctable shadow that falls
Before or after the substance, they hold onto His
Divine pair of feet and tire not in their pursuit,
Ever adoring, facing the blessed direction.
Their bones grow soft and melt in mellow love;
In them, the river of love overflows its banks;

நன் புலன் ஒன்றி, 'நாத' என்று அரற்றி,
உரை தடுமாறி, உரோமம் சிலிர்ப்ப,
கர-மலர் மொட்டித்து, இருதயம் மலர,
கண் களி கூர, நுண் துளி அரும்ப,
சாயா அன்பினை, நாள்தொறும் தழைப்பவர்
தாயே ஆகி, வளர்த்தனை – போற்றி !
மெய் தரு வேதியன் ஆகி, வினை கெட,
கைதர வல்ல கடவுள், போற்றி !
ஆடக மதுரை அரசே, போற்றி !
கூடல் இலங்கு குருமணி, போற்றி !
தென் தில்லை மன்றினுள் ஆடி, போற்றி !
இன்று, எனக்கு ஆர் அமுது ஆனாய், போற்றி !
மூவா நான்மறை முதல்வா, போற்றி !
சே ஆர் வெல் கொடிச் சிவனே, போற்றி !

Their senses gain at-one-ment
And they cry out : "Oh Lord !"
Their speech falters; the hairs of their bodies
Stand erect; their hands fold tight like a bud;
Their bosoms burgeon; their eyes gladden and become tear-bedewed;

They are the ones that daily thrive in Your fadeless love.
As Mother, You foster them, praise be !
Manifesting as a Brahmin who dispenses Truth,
O God, You help souls to get rid of Karma, praise be !
O Sovereign of auric Madurai, praise be !
O Gem of a Guru abiding at Koodal, praise be !
O Dancer in the southern Tillai's forum, praise be !
For me, this day, You became insatiable ambrosia, praise be !
O Author of the four ageless Vedas, praise be !
O Siva who sports a triumphant Bull in Your flag, praise be !

மின் ஆர் உருவ விகிர்தா, போற்றி !
கல் நார் உரித்த கனியே, போற்றி !
காவாய், கனகக் குன்றே, போற்றி !
ஆ ! ஆ ! என்-தனக்கு அருளாய், போற்றி !
படைப்பாய், காப்பாய், துடைப்பாய், போற்றி !
இடரைக் களையும் எந்தாய், போற்றி !
ஈச, போற்றி ! இறைவ, போற்றி !
தேசப் பளிங்கின் திரளே, போற்றி !
அரைசே, போற்றி ! அமுதே, போற்றி !
விரை சேர் சரண விகிர்தா, போற்றி !
வேதி, போற்றி ! விமலா, போற்றி !
ஆதி, போற்றி ! அறிவே, போற்றி !
கதியே போற்றி ! கனியே, போற்றி !
நதிசேர் செம்சடை நம்பா, போற்றி !
உடையாய், போற்றி ! உணர்வே போற்றி !
கடையேன் அடிமை கண்டாய், போற்றி !

O *Vikirta* of fulgurant form, praise be !
O Fruit that peeled the fibre off the stone, praise be !
O Hill of Gold, save me; praise be !
Ah, ah ! Bless me with grace; praise be !
You create, sustain and absorb; praise be !

O my Father who roots out my troubles, praise be !
O Lord-God, praise be ! O Deity, praise be !
O Mass of bright crystals, praise be !
O Sovereign, praise be ! O Nectar, praise be !
O *Vikirta* of suaveolent feet, praise be !
O Alchemist, praise be ! O Vimala, praise be !
O Primal One, praise be ! O Gnosis, praise be !
O Refuge, praise be ! O Fruition, praise be !
O Supremely desirable One in whose hirsutorufous
crest, a river abides, praise be !
O Lord-Owner, praise be ! O Consciousness, praise be !
O Lord who holds me, the base one,
as Your slave, praise be !

ஐயா, போற்றி ! அணுவே, போற்றி !
சைவா, போற்றி ! தலைவா, போற்றி !
குறியே, போற்றி ! குணமே, போற்றி !
நெறியே, போற்றி ! நினைவே, போற்றி !
வானோர்க்கு அரிய மருந்தே, போற்றி !
ஏனோர்க்கு எளிய இறைவா, போற்றி !
மூ-ஏழ் சுற்றமும் முரண் உறு நரகிடை
ஆழாமே அருள் அரசே, போற்றி !
தோழா, போற்றி ! துணைவா, போற்றி !
வாழ்வே, போற்றி ! என் வைப்பே, போற்றி !
முத்தா, போற்றி ! முதல்வா, போற்றி !
அத்தா, போற்றி ! அரனே, போற்றி !
உரை, உணர்வு, இறந்த ஒருவ, போற்றி !
விரி கடல் உலகின் விளைவே, போற்றி !
அருமையில் எளிய அழகே, போற்றி !
கரு முகில் ஆகிய கண்ணே, போற்றி !

O Sire, praise be ! O Atom, praise be !
O Saiva, praise be ! O Leader, praise be !

O Sign and Symbol, praise be ! O Virtue, praise be !
O Way, praise be ! O Awareness, praise be !
O Medicine rare for the celestials, praise be !
O God easy of access to others, praise be !
O King who in grace forfends the fall of twentyone
generations of devotees into the profound
and fierce inferno, praise be !
O Friend, praise be ! O One who helps, praise be !
O Life, praise be ! O my Treasure, praise be !
O Conferrer of Deliverance, praise be ! O First One, praise be !
O Father, praise be ! O Hara, praise be !
O One beyond the pale of word and perception, praise be !
O Root and Fruit of the world girt by extensive seas, praise be !
O rare Beauty, easy of access, praise be !
O liberal and dark Cloud, dear as eyes, praise be !

மன்னிய திரு அருள் மலையே, போற்றி !
என்னையும் ஒருவன் ஆக்கி, இரும் கழல்
சென்னியில் வைத்த சேவக, போற்றி ,
தொழுத கை துன்பம் துடைப்பாய், போற்றி !
வழுவு இலா ஆனந்த-வாரி, போற்றி !
அழிவதும், ஆவதும், கடந்தாய், போற்றி !
முழுவதும் இறந்த முதல்வா, போற்றி !
மான் நேர் நோக்கி மணாளா, போற்றி !
வானகத்து அமரர் தாயே, போற்றி !
பாரிடை ஐந்தாய்ப் பரந்தாய், போற்றி !
நீரிடை நான்காய் நிகழ்ந்தாய், போற்றி !
தீயிடை மூன்றாய்த் திகழ்ந்தாய், போற்றி !
வளியிடை இரண்டாய் மகிழ்ந்தாய், போற்றி !
வெளியிடை ஒன்றாய் விளைந்தாய், போற்றி !

O everlasting Mountain of divine grace, praise be !
O Hero who made even me a worthy being
by placing Your great feet on my head, praise be !

O Remover of misery when hands adore You, praise be !
O flawless Sea of Bliss, praise be !
O One beyond dis-becoming and becoming, praise be !
O First One, the Surpasser par excellence, praise be !
O Consort of Her whose eyes are like the antelope's, praise be !
O Mater of the celestial immortals, praise be !
You pervade the earth and endue it with virtues five, praise be !
    The water with virtues four, praise be !
    The fire with virtues three, praise be !
    The air with virtues two, praise be !
    The ether with a single virtue, praise be !

அளிபவர் உள்ளத்து அமுதே, போற்றி !
கனவிலும் தேவர்க்கு அரியாய், போற்றி !
நனவிலும் நாயேற்கு அருளினை, போற்றி !
இடைமருது உறையும் எந்தாய், போற்றி !
சடையிடைக் கங்கை தரித்தாய், போற்றி !
ஆரூர் அமர்ந்த அரசே, போற்றி !
சீர் ஆர் திருவையாறா, போற்றி !
அண்ணாமலை எம் அண்ணா, போற்றி !
கண் ஆர் அமுதக் கடலே, போற்றி !
ஏகம்பத்து உறை எந்தாய், போற்றி !
பாகம் பெண் உரு ஆனாய், போற்றி !
பராய்த்துறை மேவிய பரனே, போற்றி !
சிராப்பள்ளி மேவிய சிவனே, போற்றி !
மற்று ஓர் பற்று இங்கு அறியேன், போற்றி !
குற்றாலத்து எம் கூத்தா, போற்றி !
கோகழி மேவிய கோவே, போற்றி !
ஈங்கோய் மலை எம் எந்தாய், போற்றி !
பாங்குஆர் பழனத்து அழகா, போற்றி !
கடம்பூர் மேவிய விடங்கா, போற்றி !
அடைந்தவர்க்கு அருளும் அப்பா, போற்றி !

You are the Ambrosia of melting hearts, praise be !
For gods, You are hard to attain
even in their dreams, praise be !
You graced me, a cur, even in my waking state, praise be !
O my Father that abides at Idaimarutu, praise be !
O Wearer of the Ganga in Your matted crest, praise be !
O Sovereign enthroned at Aaroor, praise be !
O Lord of glorious Tiruvaiyaaru, praise be !
O our inaccessible Lord of Annaamalai, praise be !
O Sea of Ambrosia, sweet to behold, praise be !
O our Father who abides at Ekambam, praise be !
Half of You is Woman, praise be !
O supernal One that presides over Paraaitthurai, praise be !
O Siva who presides over Ciraappalli, praise be !
Here, I know of no other desire or prop, praise be !
O our Dancer of Kutraalam, praise be !
O King of Kokazhi, praise be !
O our Sire of Eengkoimalai, praise be !
O beautiful One of lovely Pazhanam, praise be !
O *Vitangka* abiding at Kadambur, praise be !
O Father that graces them that have sought You, praise be !

இத்தி-தன்னின் கீழ், இரு-மூவர்க்கு,
அத்திக்கு, அருளிய அரசே, போற்றி !
தென் நாடு உடைய சிவனே, போற்றி !
எந் நாட்டவர்க்கும் இறைவா, போற்றி !
ஏனக் குருளைக்கு அருளினை, போற்றி !
மானக் கயிலை மலையாய், போற்றி !
அருளிட வேண்டும் அம்மான், போற்றி !
இருள் கெட அருளும் இறைவா, போற்றி !
தளர்ந்தேன், அடியேன், தமியேன், போற்றி !
களம் கொளக் கருத அருளாய், போற்றி !
'அஞ்சேல்' என்று இங்கு அருளாய், போற்றி !

நஞ்சே அமுதா நயந்தாய், போற்றி !
அத்தா, போற்றி ! ஐயா, போற்றி !
நித்தா, போற்றி ! நிமலா, போற்றி !
பத்தா, போற்றி ! பவனே, போற்றி !
பெரியாய், போற்றி ! பிரானே, போற்றி !
அரியாய், போற்றி ! அமலா, போற்றி !
மறையோர் கோல நெறியே, போற்றி !
முறையோ? தரியேன் ! முதல்வா, போற்றி !

Seated under the *Itthi* tree, unto the six,
You granted grace; praise be !
O Monarch that blessed the (white) Tusker, praise be !
O Siva that owns the southern realm, praise be !
O Lord of all, in all the realms, praise be !
You granted grace to the piglets, praise be !
O Lord of the immense Kailash Mount, praise be !
O Sire, You should grace us, praise be !
O God, who in grace, annuls murk, praise be !
I, Your slave, grown weak, languish
in loneliness, praise be !
So bless me that I should long for the true beatitude, praise be !
Bless me thus: "Fear not!" – praise be !
In grace, You devoured venom, in love deeming it,
nectar; praise be !
O Father, praise be ! O Sire, praise be !
O One sempiternal, praise be ! O *Nimala*, praise be !
O One devoted to devotees, praise be ! O *Bhava*, praise be !
O great One, praise be ! O God, praise be !
O rare One, praise be ! O *Amala*, praise be !
O the beautiful Way pursued by the Vedic sages, praise be !
Is it proper that I should be endowed with grace?
I cannot endure this ! O First One, praise be !

உறவே, போற்றி ! உயிரே, போற்றி !
சிறவே, போற்றி ! சிவமே, போற்றி !
மஞ்சா, போற்றி ! மணாளா, போற்றி !
பஞ்சு ஏர் அடியாள் பங்கா, போற்றி !
அலந்தேன், நாயேன், அடியேன், போற்றி !
இலங்கு சுடர் எம் ஈசா, போற்றி !
கவைத்தலை மேவிய கண்ணே, போற்றி !
குவைப்பதி மலிந்த கோவே, போற்றி !
மலை-நாடு உடைய மன்னே, போற்றி !
கலை ஆர் அரிகேசரியாய், போற்றி !
திருக்கழுக்குன்றில் செல்வா, போற்றி !
பொருப்பு அமர் பூவணத்து அரனே, போற்றி !
அருவமும், உருவமும், ஆனாய், போற்றி !
மருவிய கருணை மலையே, போற்றி !
துரியமும் இறந்த சுடரே, போற்றி !
தெரிவு-அரிது ஆகிய தெளிவே, போற்றி !

O Kinsman, praise be ! O Life, praise be !
O One par excellence, praise be ! O Sivam, praise be !
O Puissant One, praise be ! O Bridegroom, praise be !
O One concorporate with Her whose feet are dyed
with the red-cotton silk, praise be !
I, Your slave, a cur, stand fatigued, praise be !
O our Lord-God, the resplendent lustre, praise be !
O my Eye abiding at Kavaitthalai, praise be !
O King of Kuvaippati, praise be !
O Monarch of the montane realm, praise be !
O One of scripture-rich Arikesari, praise be !
O the opulent One of Tirukkazhukkundru, praise be !
O Hara enthroned in the hill of Poovanam, praise be !
O One with form as well as formlessness, praise be !
O Mountain of Mercy, praise be !
O Light beyond the *Turiya*, praise be !
O Clarity rare to be apprehended, praise be !

தோளா முத்தச் சுடரே, போற்றி !
ஆள் ஆனவர்கட்கு அன்பா, போற்றி !
ஆரா-அமுதே, அருளே, போற்றி !
பேர் ஆயிரம் உடைப் பெம்மான், போற்றி !
தாளி அறுகின் தாராய், போற்றி !
நீள் ஒளி ஆகிய நிருத்தா, போற்றி !
சந்தனச் சாந்தின் சுந்தர, போற்றி !
சிந்தனைக்கு அரிய சிவமே, போற்றி !
மந்திர மாமலை மேயாய், போற்றி !
எம்-தமை உய்யக் கொள்வாய், போற்றி !
புலி முலை புல்வாய்க்கு அருளினை, போற்றி !
அலை கடல் மீமிசை நடந்தாய், போற்றி !

O Lustre of the unpierced pearl, praise be !
O One that loves the committed servitors, praise be !
O insatiable Ambrosia, praise be ! O Grace, praise be !
O One hailed with a thousand names, praise be !
O One that wears a wreath woven
of *Taali Aruku*, praise be !
O Dancer who is the ever-extending light, praise be !
O comely One olent with sandalwood-paste, praise be !
O Sivam that defies Thought, praise be !
O Dweller on the great Mantira Mount, praise be !
May You, in grace, redeem us; praise be !
O One that caused the tigress to suckle the fawn, praise be !
O One that walked over the billows of the sea, praise be !

கருங்குருவிக்கு அன்று அருளினை, போற்றி !
இரும் புலன் புலர இசைந்தனை, போற்றி !
படி உறப் பயின்ற பாவக, போற்றி !
அடியொடு, நடு, ஈறு, ஆனாய், போற்றி !
நரகொடு, சுவர்க்கம், நால்-நிலம், புகாமல்,
பர-கதி பாண்டியற்கு அருளினை, போற்றி !
ஒழிவு அற நிறைந்த ஒருவ, போற்றி !
செழு மலர்ச் சிவபுரத்து அரசே, போற்றி !
கழுநீர் மாலைக் கடவுள், போற்றி !

தொழுவார் மையல் துணிப்பாய், போற்றி !
பிழைப்பு, வாய்ப்பு, ஒன்று அறியா நாயேன்
குழைத்த சொல்-மாலை கொண்டருள், போற்றி !
புரம் பல எரித்த புராண, போற்றி !
பரம்-பரம் சோதிப் பரனே, போற்றி !
போற்றி ! போற்றி ! புயங்கப் பெருமான் !
போற்றி ! போற்றி ! புராண-காரண !
போற்றி ! போற்றி ! சய, சய, போற்றி !

திருச்சிற்றம்பலம்

O One that blessed the *Karungkuruvi*, praise be !
You suffered the mighty pentad of senses
to wither away; praise be !
O *Bhaavaga* that trod on earth, praise be !
You are the base, the centre and the top; praise be !
You granted divine deliverance to the Paandya
annulling his abidance in inferno, paradise
or fourfold earth; praise be !
O unique One of total pervasion, praise be !
O Sovereign of Sivapuram rich in flowers, praise be !
O Wearer of the wreath of *Kazhuneer*, praise be !
O One that destroys the delusion of adorers, praise be !
Deign to accept the verse-garland woven in love,
by me – a mere cur –, that cannot discriminate
between the real and the pseudo,
and bless me; praise be !
O Perfect one that burnt the many citadels, praise be !
O Supreme Splendour supremely superne, praise be !
O God who wears snakes, praise be ! praise be !
O Cause Absolute, praise be ! praise be !
Hail Victory ! All hail Victory !
Praise be, praise be, praise be !

Tirucchitrambalam

5. திருச்சதகம்

1. மெய்யுணர்தல்

திருச்சிற்றம்பலம்

மெய்-தான் அரும்பி, விதிர் விதிர்த்து, உன் விரை ஆர் கழற்கு, என்
கை-தான் தலை வைத்து, கண்ணீர் ததும்பி, வெதும்பி, உள்ளம்
பொய்-தான் தவிர்ந்து, உன்னை,
'போற்றி, சய, சய, போற்றி !' என்னும்
கை-தான் நெகிழ விடேன்; உடையாய் !
என்னைக் கண்டுகொள்ளே! – 1

5. Tirucchatakam [The Sacred Hundred!]

1. Realization of Truth

Tirucchitrambalam

Perspiration bedews my body which feels dreadful ecstasy;
I raise my hands above my head in worship
Of your fragrant and ankleted feet; hot tears overflow;
My heart is shorn of falsity; I hail You thus:
"Praise be ! Victory ! Victory ! Praise be !" I swerve not
From this ascesis. O Lord-Owner,
be cognizant of me. – 1

கொள்ளேன் புரந்தரன், மால், அயன் வாழ்வு; குடி கெடினும்,
நள்ளேன் நினது அடியாரொடு அல்லால்; நரகம் புகினும்,
எள்ளேன் திருஅருளாலே இருக்கப் பெறின்; இறைவா !
உள்ளேன் பிற தெய்வம், உன்னை அல்லாது;
எங்கள் உத்தமனே ! – 2

I will not accept the (beatific) life of Indra, Vishnu
Or Brahma; even if my life stands imperilled

I will not seek the company of any but Your devotees. O God,
Even if forced into hell, I will not dispraise it,
If my lot there is by Your grace. O Lord of loftiness,
I will never think of any God, other than You. – 2

உத்தமன், அத்தன், உடையான், அடியே நினைந்து உருகி,
மத்த மனத்தொடு, 'மால் இவன்' என்ன, மன நினைவில்
ஒத்தன ஒத்தன சொல்லிட, ஊர் ஊர் திரிந்து, எவரும்
தம்-தம் மனத்தன பேச, எஞ்ஞான்று-கொல் சாவதுவே? – 3

I must ever melt thinking on the feet of the Lord
Of loftiness, my Father and my Owner !
Oh for the day, when dead to the world, I should roam from
Place to place, with my *manam* in a frenzy,
hearkening to them
Who, perceiving my plight, say that this man is
Demented and pass remarks befitting their *manam-s*. – 3

சாவ, முன் நாள், தக்கன் வேள்வித் தகர் தின்று, நஞ்சம் அஞ்சி,
'ஆவ ! எந்தாய் !' என்று, அவிதா இடும் நம்மவர்-அவரே,
மூவர் என்றே எம்பிரானொடும் எண்ணி,
விண் ஆண்டு, மண்மேல்
தேவர் என்றே இறுமாந்து, என்ன பாவம் திரிதவரே ! – 4

Of yore, they ate the goat's flesh in Daksha's sacrifice;
Then threatened by death, they were affrighted.
When the oceanic venom arose, they grew scared;
Seeking succour they invoked You thus:
"O Our Father!"
These godlings (Vishnu and Brahma) are like us only.
Yet they think they form the Trinity, rule the heavens

And give out that they are the gods on earth.
        Alas, alas ! What haughty sinners are these ! – 4

தவமே புரிந்திலன்; தண் மலர் இட்டு, முட்டாது இறைஞ்சேன்;
அவமே பிறந்த அரு வினையேன், உனக்கு அன்பர் உள் ஆம்
சிவமே பெறும் திரு எய்திற்றிலேன்; நின் திருவடிக்கு ஆம்
பவமே அருளு-கண்டாய் அடியேற்கு; எம் பரம்பரனே ! – 5

I have not wrought *tapas*; I have not unfailingly
        Adored You with cool flowers; I, the evil one of Karma,
Am born in vain; I have not gained the blessed beatitude
        Of those that love You. O our supernal Lord !
Be pleased to bless me, Your servitor, with a (fresh) life
        Devoted and dedicated to Your divine feet ! – 5

பரந்து பல் ஆய் மலர் இட்டு, முட்டாது, அடியே இறைஞ்சி
'இரந்த எல்லாம் எமக்கே பெறலாம்' என்னும், அன்பர் உள்ளம்
கரந்து நில்லாக் கள்வனே ! நின்-தன் வார் கழற்கு அன்பு, எனக்கும்
நிரந்தரமாய் அருளாய்-நின்னை ஏத்த முழுவதுமே. – 6

O Thief who does not conceal Yourself from the hearts
        Of those that, with flawless and choice flowers, adore
Your feet unfailingly, assured of the certainty that they
        Would receive from You whatever they beg
Of You ! Deign to grant me too the boon of hailing You
        In full measure, linked to the love of
        Your ankleted feet. – 6

முழுவதும் கண்டவனைப் படைத்தான், முடி சாய்த்து, முன் நாள்,
செழு மலர் கொண்டு எங்கும் தேட, அப்பாலன்;
        இப்பால், எம்பிரான்
கழுதொடு காட்டிடை நாடகம் ஆடி, கதி-இலியாய்,

உழுவையின் தோல் உடுத்து,
உன்மத்தம் மேல் கொண்டு, உழிதருமே. – 7

Of yore, the one that created the Author
Of the whole creation, bending low his head,
Went in quest of Him to hail Him with choice flowers;
Lo, he could not find Him – the Transcendent !
He, even He, our Lord, danced here in the crematory
With the ghouls. Utterly hapless and robed
In a tiger-skin, He goes about in fine frenzy ! – 7

உழிதரு காலும், கனலும், புனலொடு, மண்ணும், விண்ணும்,
இழிதரு காலம், எக் காலம் வருவது? வந்ததன் பின்,
உழிதரு கால், அத்த ! உன் அடியேன் செய்த வல் வினையைக்
கழிதரு காலமும் ஆய், அவை காத்து, எம்மைக் காப்பவனே ! – 8

When will come the time when the moving air, fire, water, earth
And ether will get resolved? Even after the
advent of Absorption,
O Father, You (continue to) dance; You are the One
That appoints the time to end my – Your servitor's –,
Cruel Karma ! You are indeed our Saviour
Who guards all things till their appointed time. – 3

பவன், எம்பிரான், பனி மா மதிக் கண்ணி, விண்ணோர் பெருமான்,
சிவன், எம்பிரான், என்னை ஆண்டு கொண்டான்,
என் சிறுமை கண்டும்;
அவன் எம்பிரான் என்ன, நான் அடியேன் என்ன, இப் பரிசே –
புவன், எம்பிரான் ! – தெரியும் பரிசு ஆவது இயம்புகவே. – 9

Our Lord is Bhavan; He, the God of the celestials,
Wears the great and moist crescent as a chaplet;

Siva, my Lord, my meanness notwithstanding,
Claimed me and ruled me. "He is our God!
I am His servitor!" This is the guerdon, Bhuvan
Has granted me; thus will I proclaim it. – 9

புகவே தகேன் உனக்கு அன்பருள், யான்; என் பொல்லா மணியே!
தகவே, எனை உனக்கு ஆட்கொண்ட தன்மை? எப் புன்மையரை
மிகவே உயர்த்தி, விண்ணோரைப் பணித்தி; அண்ணா! அமுதே!
நகவே தகும் – எம்பிரான் ! என்னை நீ செய்த நாடகமே. – 10

O my unpierced Ruby ! I am unfit to enter
The society of Your loving devotees.
Is it proper that You should make me Your servitor?
You elevate the poor and the lowly
And make the supernals their inferior in station.
O Father, O Nectar ! O Our Lord ! The play
You enact for me is truly mirth-provoking. – 10

2. அறிவுறுத்தல்

நாடகத்தால் உன் அடியார்போல் நடித்து, நான் நடுவே
வீடு-அகத்தே புகுந்திடுவான், மிகப் பெரிதும் விரைகின்றேன்;
ஆடகச் சீர் மணிக் குன்றே ! இடை அறா அன்பு உனக்கு, என்
ஊடு அகத்தே நின்று, உருகத் தந்தருள்; எம் உடையானே ! – 11

2. Instruction

O our Owner, I but play-act the role of Your devotee
And barging into the midst of Your servitors,
I hasten very much to gain deliverance.
O glorious, auric and gemmy Hill ! Bless me
With ceaseless love for You and cause it
To abide for ever in me, meltingly. – 11

யான் ஏதும் பிறப்பு அஞ்சேன்; இறப்பு-அதனுக்கு என் கடவேன்?
வானேயும் பெறில் வேண்டேன்; மண் ஆள்வான் மதித்தும் இரேன்;
தேன் ஏயும் மலர்க் கொன்றைச் சிவனே ! எம் பெருமான் ! எம் -
மானே ! 'உன் அருள் பெறும் நாள் என்று?'
என்றே வருந்துவனே. – 12

I dread not re-birth; what do I reck for death?
I seek not Heaven even if it is offered to me.
I value not proffered rulership; O Siva who wears
A wreath of melliferous *Kondrai* flowers ! O our God !
O our Deity ! I will pine and pine for the day
When I will be the receipient of Your grace ! – 12

வருந்துவன், நின் மலர்ப் பாதம்-அவை காண்பான்; நாய்-அடியேன்
இருந்து நல மலர் புனையேன்; ஏத்தேன் நாத் தழும்பு ஏற;
பொருந்திய பொன் சிலை குனித்தாய் ! அருள் அமுதம் புரியாயேல்,
வருந்துவன் அத் தமியேன்; மற்று என்னே நான் ஆம் ஆறே? – 13

I pine for beholding Your flower-feet;
I, a cur-like slave, do not weave for You
Wreaths of goodly blossoms; I hail You not
Till my tongue gets calloused; O One that bent
Fittingly the auric Mount into a bow! If You
Do not grant me the nectarean grace, I will
Languish all alone; what other way is open to me? – 13

ஆம் ஆறு, உன் திருவடிக்கே அகம் குழையேன்; அன்பு உருகேன்;
பூமாலை புனைந்து ஏத்தேன்; புகழ்ந்து உரையேன்; புத்தேளிர்
கோமான் ! நின் திருக்கோயில் தூகேன், மெழுகேன், கூத்து ஆடேன்,
சாம் ஆறே விரைகின்றேன் – சதிராலே சார்வானே. – 14

O Sovereign of the supernals ! My heart melts not
The way it should, to gain Your divine feet;

I melt not in love offering woven garlands; I praise You not;
        I sweep not clean the temple-premises;
I leep them not; I do not dance
        In ecstasy; I but hasten to pass away futilely ! – 14

வான் ஆகி, மண் ஆகி, வளி ஆகி, ஒளி ஆகி,
ஊன் ஆகி, உயிர் ஆகி, உண்மையும் ஆய், இன்மையும் ஆய்,
கோன் ஆகி, யான், எனது என்று அவர்-அவரைக் கூத்தாட்டு -
வான் ஆகி, நின்றாயை என் சொல்லி வாழ்த்துவனே ! – 15

How can I hail You and with what words?
        Becoming heaven, earth, air, light,
Flesh, life, truth and falsity
        As also King of all, You, a puppeteer, ply
Everyone making each of them think that it is he
        Who is the doer of things. – 15

வாழ்த்துவதும் வானவர்கள் தாம் வாழ்வான்; மனம் நின்பால்
தாழ்த்துவதும், தாம் உயர்ந்து, தம்மை எல்லாம் தொழ வேண்டி;
சூழ்த்து மதுகரம் முரலும் தாரோயை, நாய்-அடியேன்,
பாழ்த்த பிறப்பு அறுத்திடுவான்,
        யானும் உன்னைப் பரவுவனே. – 16

O God around whose garlands chafers bombinate !
        The celestials bless You that they may flourish;
They cause their *manam*-s to pay obeisance
        To you that they may grow lofty and
        all others may adore them;
I too – the cur-like servitor –, adore You
        That You may deign to end my wasted birth. – 16

பரவுவார் இமையோர்கள்; பாடுவன நால் வேதம்;
குரவு வார் குழல் மடவாள் கூறு உடையாள், ஒரு பாகம்;
விரவுவார் மெய் அன்பின் அடியார்கள், மேன்மேல், உன்
அரவு வார் கழல்-இணைகள் காண்பாரோ, அரியானே? – 17

The celestials hail You; the four Vedas hymn You;
The lovely Woman whose long and fragrant hair
Is decked with *Kuravu* flowers, is part of You.
Your true devotees foregather to adore You, more and more.
O rare One ! Who can behold Your feet twain
Adorned with well-crafted anklets? – 17

அரியானே யாவர்க்கும் ! அம்பரவா ! அம்பலத்து எம்
பெரியானே ! சிறியேனை ஆட்கொண்ட பெய்-கழல் கீழ்
விரை ஆர்ந்த மலர் தூவேன்; வியந்து அலறேன்; நயந்து உருகேன்;
தரியேன்; நான் ஆம் ஆறு என்? சாவேன்; நான் சாவேனே ! – 18

O One, hard to be comprehended by anyone !
O Lord of the Empyrean ! O our great One
Of the Ambalam ! I strew not fragrant flowers
Beneath Your feet girt with gem-filled anklets
Which claimed and rule me; I cry not aloud
In wonderment; nor do I melt in love. This I can
Endure no more; what then is the way for me?
I will die; for sure, I am doomed to die. – 18

வேனல் வேள் மலர்க் கணைக்கும், வெள் நகை, செவ் வாய், கரிய
பானல் ஆர் கண்ணியர்க்கும், பதைத்து உருகும் பாழ் நெஞ்சே !
ஊன் எலாம் நின்று உருக, புகுந்து ஆண்டான்; இன்று போய்
வான் உளான்; காணாய் நீ, மாளா வாழ்கின்றாயே. -- 19

O devastated heart that melts agitated
For the flowery arrows of the Vernal Lord
And for the damsels whose teeth are white,
Whose lips are ruddy and whose eyes are
Dark blue lilies ! He so entered and ruled you
That all your flesh thaws; He left you this day

And dwells in Heaven; of this you are unaware.
You but live an empty life ! – 19

வாழ்கின்றாய்; வாழாத நெஞ்சமே ! வல்-வினைப் பட்டு
ஆழ்கின்றாய்; ஆழாமல் காப்பானை ஏத்தாதே,
சூழ்கின்றாய் கேடு உனக்கு; சொல்கின்றேன், பல்காலும்;
வீழ்கின்றாய் நீ – அவலக் கடல் ஆய வெள்ளத்தே. – 20

You still exist, O unthriving heart !
By puissant Karma assailed, you sink;
You do not hail Him who can save you from sinking.
You cause yourself ruin; I tell you time
And time again; yet you fall again and again
Into the ocean-stream of misery. – 20

3. சுட்டறுத்தல்

'வெள்ளம் தாழ் விரி சடையாய் ! விடையாய் ! விண்ணோர்
பெருமானே !' எனக் கேட்டு வேட்ட நெஞ்சாய்,
பள்ளம் தாழ் உறு புனலில், கீழ் மேலாக,
பதைத்து உருகும் அவர் நிற்க, என்னை ஆண்டாய்க்கு
உள்ளந்தாள் நின்று உச்சி அளவும் நெஞ்சாய்
உருகாதால்; உடம்பு எல்லாம் கண்ணாய், அண்ணா !
வெள்ளம்-தான் பாயாதால்; நெஞ்சம் கல் ஆம்;
கண்-இணையும் மரம் ஆம் – தீவினையினேற்கே. – 21

3. Annulling Ratiocination

"O One of spreading matted hair on which the flood
Descended amain ! O Rider of the Bull !
O Lord-God of the supernals !" Hearing You thus hailed
With yearning heart, down they fell headlong

Like water falling into the deep; leaving such who
Tremble and melt for You, You chose to rule me.
My soul and my limbs from crown to sole of foot
Melt not like the (loving) heart.
O unapproachable One ! My whole body, like eyes,
Does not shed tears that flow like a flood;
I am the one of evil Karma; my heart is but a stone;
Mine eyes twain are verily rugged wood. – 21

வினையிலே கிடந்தேனை, புகுந்து நின்று,
'போது, நான் வினைக்கேடன்' என்பாய் போல,
'இனையன் நான்' என்று உன்னை அறிவித்து, என்னை
ஆட்கொண்டு, எம்பிரான் ஆனாய்க்கு, இரும்பின் பாவை
அனைய நான், பாடேன்; நின்று ஆடேன்; அந்தோ !
அலறிடேன்; உலறிடேன்; ஆவி சோரேன்;
முனைவனே ! முறையோ, நான் ஆன ஆறு?
முடிவு அறியேன்; முதல், அந்தம், ஆயினானே ! – 22

O One who is the Beginning and the End ! Into me
Who lay entrenched in Karma, You entered,
Abode and declared somewhat thus: "Come along !
I am the Destroyer of Karma." You also proclaimed:
"I am so and so." Thus did You inform me of Yourself,
And became my Lord-Ruler ! I, who am like
A doll of steel, do not hail you in song; neither do I
Dance in joy. Alas, I cry not aloud; I faint not;
My life ebbs not. O First One ! Does what I have
Turned to be, become me at all?
Ha, I know not what will ultimately betide me ! – 22

ஆய நான்மறையவனும் நீயே ஆதல்
அறிந்து, யான் யாவரினும் கடையன் ஆய

நாயினேன் ஆதலையும் நோக்கிக் கண்டும்,
நாதனே ! நான் உனக்கு ஓர் அன்பன் என்பேன்
ஆயினேன்; ஆதலால், ஆண்டு கொண்டாய்.
அடியார்-தாம் இல்லையே? அன்றி, மற்று ஓர்
பேயனேன்? இது-தான் நின் பெருமை அன்றே !
எம்பெருமான் ! என் சொல்லிப் பேசுகேனே? – 23

You are the One expounded by the four Vedas; I am
The one – the lowest among all; well aware of these,
I – the cur –, would say : "O Lord-Master ! I had become
A loving devotee unto You." Therefore I stand ruled
By You. Peradventure, You chose me – verily a ghoul –,
As You have no other devotees; this is indeed
Your greatness ! O Lord-God ! How can I
Speak of You and with what words? – 23

பேசின், தாம் 'ஈசனே, எந்தாய், எந்தை
பெருமானே !' என்று என்றே பேசிப் பேசி;
பூசின், தாம் திருநீறே நிறையப் பூசி;
'போற்றி எம்பெருமானே' என்று; பின்றா
நேசத்தால் பிறப்பு இறப்பைக் கடந்தார்-தம்மை
ஆண்டானே ! அவா வெள்ளக் கள்வனேனை
மாசு அற்ற மணிக் குன்றே ! எந்தாய் ! அந்தோ !
என்னை, நீ ஆட்கொண்ட வண்ணம்-தானே? – 24

O One that rules them that spoke, if ever they chose
To speak of You, as "Lord, Mother, Father and God"
And adorned themselves, if ever they chose to adorn,
With the holy ash aplenty,
ever hailing You as "Our Lord"
And thus transcended the cycle of birth and death
By their never-lagging love.

O flawless Hill of Ruby ! O my Father-Mother !
Alas, strange indeed is the manner by which
You have claimed and ruled me – a poacher ever
Buffeted by the flooding current of guileful passion. – 24

வண்ணம்-தான் சேயது அன்று; வெளிதே அன்று;
அநேகன்; ஏகன்; அணு; அணுவில் இறந்தாய்;
என்று அங்கு
எண்ணம்-தான் தடுமாறி, இமையோர் கூட்டம்
எய்தும் ஆறு அறியாத எந்தாய் ! உன்-தன்
வண்ணம்-தான்-அது காட்டி, வடிவு காட்டி,
மலர்க்கழல்கள்-அவை காட்டி, வழி அற்றேனை,
திண்ணம்-தான் பிறவாமல் காத்து ஆட்கொண்டாய்;
எம் பெருமான் ! என் சொல்லிச் சிந்திக்கேனே? – 25

Your hue is not red; it is not white; You are the Many;
You are the One, the Atom, the One that transcends
The Atom. It is thus the celestial throngs hail You
Befuddled and know not the way to reach You.
O my Mother-Father ! You revealed to me Your form,
Your beauty and Your flowery, ankleted feet !
Thus have You saved hapless me, for sure,
From transmigration, and ruled me.
O my Lord-God, how can I speak or think of You? – 25

சிந்தனை நின்-தனக்கு ஆக்கி, நாயினேன்-தன்
கண்-இணை நின் திருப்பாதப் போதுக்கு ஆக்கி,
வந்தனையும் அம் மலர்க்கே ஆக்கி, வாக்கு, உன்
மணி-வார்த்தைக்கு ஆக்கி, ஐம் புலன்கள் ஆர
வந்து, எனை ஆட்கொண்டு, உள்ளே புகுந்த விச்சை
மால் அமுதப் பெருங் கடலே ! மலையே ! உன்னைத்
தந்தனை – செம்-தாமரைக் காடு அனைய மேனித்
தனிச் சுடரே ! இரண்டும் இல் இத் தனியனேற்கே. – 26

You made me dedicate my thought to You solely;
You made me – a mere cur–, to behold only
Your sacred and flowery feet; you made me adore
Your flower-feet alone; You transformed my words
Into rubied words which hail You only;
You manifested before me and made my pentad of
senses dwell on You alone; it is thus
You made me Your servitor and wrought
Your gramarye of entering into me, O mighty ocean
Of maddening Nectar, O Mountain (of compassion) !
You gifted unto me Yourself, even unto me
Who is neither this nor that (Sat-Asat),
O unique Radiance whose form blazes
Like a forest of red lotuses ! – 26

தனியனேன், பெரும் பிறவிப் பௌவத்து, எவ்வம்
தடம் திரையால் எற்றுண்டு, பற்று ஒன்று இன்றி,
கனியின் நேர் துவர் வாயார் என்னும் காலால்
கலக்குண்டு, காம வான் சுறவின் வாய்ப் பட்டு,
'இனி, என்னே உய்யும் ஆறு?' என்று என்று எண்ணி,
அஞ்சு எழுத்தின் புணை பிடித்துக் கிடக்கின்றேனை,
முனைவனே! முதல், அந்தம், இல்லா மல்லல்
கரை காட்டி, ஆட்கொண்டாய் – மூர்க்கனேற்கே. – 27

All alone, I was tossed about by the huge and cruel
Billows of the vast ocean of birth with nought
To support me; swirled by the wind – the women
Of coralline lips of fruitage –, I was caught
By the jaws of the shark of mighty lust.
I thought and thought: "How at all can I gain
Deliverance?" Then I caught hold of the Raft –
The Mystic pentad of letters. Unto me in such a plight,

O Primal Lord, You showed the uberous shore
Which is beginningless and endless. It is thus,
Even thus, You redeemed and ruled me – the intractable one. – 27

கேட்டு ஆரும் அறியாதான்; கேடு ஒன்று இல்லான்;
கிளை இலான்; கேளாதே எல்லாம் கேட்டான்;
நாட்டார்கள் விழித்திருப்ப, ஞாலத்துள்ளே
நாயினுக்குத் தவிசு இட்டு, நாயினேற்கே
காட்டாதன எல்லாம் காட்டி, பின்னும்
கேளாதன எல்லாம் கேட்பித்து, என்னை
மீட்டேயும் பிறவாமல் காத்து, ஆட்கொண்டான் -
எம்பெருமான் செய்திட்ட விச்சை-தானே. – 28

They that have heard of Him know Him not;
He is flawless; He is kinless; He heard all things
Without listening; to the open-eyed wonderment
Of countrymen, in this world, He assigned
A seat of honour to a dog; unto me a cur,
He revealed things unrevealed and caused me
To hear things heretofore unheard; He forfended
My re-birth by saving and ruling me.
This indeed is the marvel wrought by my Lord-God. – 28

விச்சை-தான் இது ஒப்பது உண்டோ? கேட்கின் –
மிகு காதல் அடியார்-தம் அடியன் ஆக்கி,
அச்சம் தீர்த்து ஆட்கொண்டான்; அமுதம் ஊறி,
அகம் நெகவே புகுந்து, ஆண்டான், அன்பு கூர,
அச்சன், ஆண், பெண், அலி, ஆகாசம், ஆகி,
ஆர் அழல் ஆய், அந்தம் ஆய், அப்பால் நின்ற
செச்சை மா மலர் புரையும் மேனி, எங்கள்
சிவபெருமான், எம்பெருமான், தேவர்-கோவே! – 29

Can investigation reveal a marvel to match this?
He made me a servitor of the exceedingly-loving servitors;
He did away with my dread and enslaved me;
He thawed my heart and entered into it,
The while nectar welled up as love abounding,
And thus ruled me. He is Father, Man, Woman,
The sexless, Ether, blazing Fire, End and its Beyond.
His frame is like the great *Vetchi* flower; He is
Our God Siva, our Lord-God,
the Sovereign of supernals. - 29

தேவர்-கோ அறியாத தேவ-தேவன்;
செழும் பொழில்கள் பயந்து, காத்து, அழிக்கும் மற்றை
மூவர் கோனாய் நின்ற முதல்வன்; மூர்த்தி;
மூதாதை; மாது ஆளும் பாகத்து எந்தை;
யாவர் கோன்; என்னையும் வந்து ஆண்டுகொண்டான்;
யாம் ஆர்க்கும் குடி அல்லோம்; யாதும் அஞ்சோம்;
மேவினோம் அவன் அடியார் அடியாரோடு;
மேன் மேலும் குடைந்து ஆடி, ஆடுவோமே. - 30

He is the God of gods unknown to the King of gods;
He is the Primal Lord who rules as the Sovereign
Of the triune gods who create, sustain and resolve
The uberous worlds; He is Murti !
(His form informs all forms.)
He is the Forefather, my Father concorporate with His Consort;
He, the Monarch of all, came forth to rule even me;
Lo, we are not subject to the suzerainty of anyone;
Nought do we fear; we are companied with
The servitors of His servitors; so we will plunge
And plunge and bathe in the sea of bliss evermore. - 30

4. ஆன்ம சுத்தி

ஆடுகின்றிலை; கூத்து உடையான் கழற்கு அன்பு இலை;
என்பு உருகிப்
பாடுகின்றிலை; பதைப்பதும் செய்கிலை; பணிகிலை; பாத-மலர்
சூடுகின்றிலை; சூட்டுகின்றதும் இலை; துணை இலி பிண நெஞ்சே
தேடுகின்றிலை; தெருவுதோறு அலறிலை;
செய்வது ஒன்று அறியேனே. – 31

4. Purification of Soul

You dance not; You foster no love for the ankleted feet
Of the Dancer; you do not so sing that your bones melt;
You do not quake; you pay obeisance none; you do not
Wear on your crown his flower-feet; neither do you
Adorn His feet with flowers. O helpless cadaverous heart !
You do not go in quest of Him; through street
After street you wail not aloud; I know not what
I should do. – 31

அறிவு இலாத எனை, புகுந்து ஆண்டு கொண்டு
அறிவதை அருளி, மெய்ந்
நெறி எலாம் புலம் ஆக்கிய எந்தையை, பந்தனை அறுப்பானை,
பிறிவு இலாத இன் அருள்கள் பெற்றிருந்தும், மாறு ஆடுதி;
பிண நெஞ்சே!
கிறி எலாம் மிகக் கீழ்ப்படுத்தாய்; கெடுத்தாய்
என்னைக் கெடுமாறே. – 32

You entered into me, the addle-pated, enslaved me
And endowed me with salvific wisdom. Lo, He is my Father
Who caused all my senses to pursue the true path;
He snapped my bondage. You act contrariwise,

Notwithstanding His gift of sweet graces which will
Never part from me. O cadaverous heart ! You have
Debased me by your utter falsity;
You have so spoilt me that I stand ruined. – 32

மாறி நின்று எனைக் கெடக் கிடந்தனையை,
எம் மதி இலி மடநெஞ்சே !
தேறுகின்றிலம் இனி உனை; சிக்கெனச் சிவன்-அவன் திரள்
தோள்மேல்
நீறு நின்றது கண்டனை; ஆயினும், நெக்கிலை; இக்காயம்
கீறுகின்றிலை; கெடுவது உன் பரிசு-இது;
கேட்கவும் கில்லேனே. – 33

Contraposed, O our brainless, idiotic heart, you are out
To despoil us; we will trust you no more; you have,
For sure, beheld on the shapely shoulders of Lord Siva,
The holy ash worn by Him so becomingly.
Yet, you melt not; you do not do away with this body.
Ruination is indeed your lot;
I will hearken to you no more. – 33

கிற்றவா, மனமே ! கெடுவாய்; உடையான் அடி-நாயேனை
விற்று எலாம் மிக ஆள்வதற்கு உரியவன் விரை மலர்த் திருப்பாதம்
முற்று இலா இளம் தளிர் பிரிந்திருந்து, நீ உண்டன எல்லாம் முன்
அற்ற ஆறும், நின் அறிவும், நின் பெருமையும்,
அளவு அறுக்கில்லேனே. – 34

May you perish O *manam* – valiant only to spoil;
He is my Owner; He can even sell me – a dog and a serf –,
And thus rule me; you stand parted from His fragrant,
Flowery and sacred feet – very like the soft, tender shoot.

Lo, I lack the skill to size up your loss resulting
From your past experiences, your pseudo-intellect
As well as your false glory. – 34

அளவு அறுப்பதற்கு அரியவன், இமையவர்க்கு;
அடியார்க்கு எளியான்; நம்
களவு அறுத்து நின்று ஆண்டமை, கருத்தினுள் கசிந்து,
உணர்ந்திருந்தேயும்,
உள கறுத்து, உனை நினைந்து, உளம் பெரும் களன் செய்ததும்
இலை; நெஞ்சே!
பளகு அறுத்து உடையான் கழல் பணிந்திலை –
பரகதி புகுவானே. – 35

To the celestials He is well-nigh immeasurable;
He is easy of access to His servitors; you know
And inly feel meltingly of His abiding in us
And ruling us, snapping our wily nature. O heart!
We abhor all else and think of you; yet have you not
Built a great and spacious shrine for Him;
Neither have you done away with sins and adored
The Lord-Owner's ankleted feet
to gain the Empyrean. – 35

புகுவது ஆவதும்; போதரவு இல்லதும், பொன்-நகர் புகப் போதற்கு
உகுவது ஆவதும்; எந்தை, எம்பிரான், என்னை ஆண்டவன்
கழற்கு அன்பு
நெகுவது ஆவதும்; நித்தலும் அமுதொடு, தேனொடு, பால், கட்டி,
மிகுவது ஆவதும்; இன்று எனின், மற்று இதற்கு
என் செய்கேன் வினையேனே? – 36

It is the golden city which is to be gained, and once gained,
No one returns therefrom; to enter this, I should shed

All my attachment and be solely attached
In heart-melting love, to the divine feet
Of Him who is my Father, my Lord and my Ruler.
If I do not daily experience the bliss that far exceeds
The sweetness of ambrosia, honey, milk and sugar-lump
What can I, the evil one of Karma, do? – 36

வினை என்போல் உடையார் பிறர் ஆர்? உடையான்,
அடி-நாயேனைத்
தினையின் பாகமும் பிரிவது திருக்குறிப்பு அன்று; மற்று அதனாலே,
முனைவன் பாத நல் மலர் பிரிந்திருந்தும், நான் முட்டிலேன்,
தலை கீறேன்;
இனையன் பாவனை, இரும்பு; கல், மனம்; செவி இன்னது
என்று அறியேனே. – 37

Who else are bound by Karma as I am? On the part
Of my Lord-Owner, there is not the least inkling –
Matching the particle of even a millet –, to part from me –
A servile cur; as it is thus, even thus, how is it,
That I of such nature, fail to dash and break my head
When I stand parted from the goodly flower-feet
Of the Primal Lord? My heart indeed is iron
And my *manam* is a stone. I know not
what my ears are ! – 37

ஏனை யாவரும் எய்திடல் உற்று, மற்று இன்னது என்று அறியாத
தேனை, ஆன் நெயை, கரும்பின் இன் தேறலை, சிவனை,
என் சிவலோகக்
கோனை, மான் அன நோக்கி-தன் கூறனை, குறுகிலேன்;
நெடும் காலம்,
ஊனை, யான் இருந்து ஓம்புகின்றேன்; கெடுவேன்
உயிர் ஓயாதே. – 38

While all others have gained Him,
Who is Honey, the nature of which, is incomprehensible,
The ghee derived from kine and the toothsome juice of sugarcane,
I have not reached Siva who is my Sovereign of Siva-loka,
And the One who is concorporate with Her whose eyes
Are like the antelope's. For a long, long time,
I foster with care my (body of) flesh. Lo ! I am
Ruined. Will not my embodied life cease ! - 38

ஒய்வு இலாதன; உவமனில் இறந்தன; ஒள் மலர்த் தாள் தந்து,
நாயில் ஆகிய குலத்தினும் கடைப்படும் என்னை, நல் நெறி காட்டி,
தாயில் ஆகிய இன் அருள் புரிந்த, என் தலைவனை நனி காணேன்;
தீயில் வீழ்கிலேன்; திண் வரை உருள்கிலேன்;
செழும் கடல் புகுவேனே? - 39

To one that belongs to that kind which is baser than dog's,
He revealed His radiant, flower-feet that are everlasting
And beyond compare; He showed me the salvific way.
(Yet) I do not at all behold my Lord who conferred on me
Sweet grace excelling mother's love. Alas, I do not fall
Into fire; I do not roll down the rocky mountain;
Will I plunge into the mighty main? [No]. - 39

வேனில் வேள் கணை கிழித்திட, மதி சுடும்;
அது-தனை நினையாதே,
மான் நிலாவிய நோக்கியர் படிறிடை மத்து இடு தயிர் ஆகி,
தேன் நிலாவிய திருஅருள் புரிந்த, என் சிவன் நகர் புகப் போகேன்;
ஊனில் ஆவியை ஓம்புதல் பொருட்டு, இனும் உண்டு
உடுத்து இருந்தேனே. - 40

When the dart of the Vernal Lord cleaves, moon doth scorch;
Ignoring that, like curd agitated by the churning-stick

I get stirred by the wiles of them whose eyes are
Like the fawn's. My Siva conferred on me
Divine grace sweet as honey; yet I journey not
To enter my Siva's City; to foster my embodied life
I continue to feed and clothe me. – 40

5. கைம்மாறு கொடுத்தல்

இரு கை யானையை ஒத்து இருந்து, என் உளக்
கருவை யான் கண்டிலேன்; கண்டது எவ்வமே;
'வருக' என்று பணித்தனை; வான் உளோர்க்கு
ஒருவனே ! கிற்றிலேன்; கிற்பன், உண்ணவே. – 41

5. Grateful Requital

I am like a two-trunked tusker; I have not
Beheld the Ens of my being; I but know misery;
O secondless One of the supernals ! You bade me
Welcome; (yet) I cannot reach You; I exist only to eat. – 41

'உண்டு ஓர் ஒள் பொருள்' என்று உணர்வார்க்கு எலாம்
பெண்டிர், ஆண், அலி, என்று அறி ஒண்கிலை;
தொண்டனேற்கு உள்ளவா வந்து தோன்றினாய்;
கண்டும் கண்டிலேன்: என்ன கண் மாயமே ! – 42

All those that realize that there is indeed
A peerless and radiant Ens, know not if You are
Female, male or sexless. You appeared before me –
Your servitor –, even as You truly are; I beheld You.
Yet I do not behold You. What ocular witchery is this? – 42

மேலை வானவரும் அறியாதது ஓர்
கோலமே, எனை ஆட்கொண்ட கூத்தனே,
ஞாலமே, விசும்பே, இவை வந்து போம்
காலமே ! - உனை என்று-கொல் காண்பதே? – 43

O peerless Splendour unknowable unto
The heavenly ones ! O Dancer that enslaved me !
O Earth, O Sky and O Time in which these
Appear and disappear ! When indeed will I behold You? – 43

காணல் ஆம் பரமே, கட்டு இறந்தது ஓர்
வாள் நிலாப் பொருளே, இங்கு, ஓர் பார்ப்பு என,
பாணனேன் படிற்று ஆக்கையை விட்டு, உனைப்
பூணும் ஆறு அறியேன் – புலன் போற்றியே. – 44

O envisionable supreme Ens ! O effulgent Being beyond
The ken of sight ! Here I am like a fledgling;
I, the base one, foster my senses only; I do not know
The way to attain You, giving up my deceitful body. – 44

'போற்றி' என்றும், புரண்டும், புகழ்ந்தும் நின்று,
ஆற்றல் மிக்க அன்பால் அழைக்கின்றிலேன்;
ஏற்று வந்து எதிர், தாமரைத் தாள் உறும்
கூற்றம் அன்னது ஓர் கொள்கை – என் கொள்கையே. – 45

I do not call You in puissant love abounding;
I say not: "Praise be!" I roll not on earth, stand up
And extol You. My manner is like Yama's
Who defied and reached Your lotus-feet. – 45

கொள்ளும்-கில், எனை அன்பரில் கூய்ப் பணி –
கள்ளும், வண்டும், அறா மலர்க் கொன்றையான்;

நள்ளும், கீழ் உளும், மேல் உளும், யா உளும்
எள்ளும் எண்ணெயும் போல், நின்ற எந்தையே? – 46

Above, middle, below and everywhere, my Father
Who is decked with melliferous *Kondrai* flowers buzzed
By bees, pervades and abides in all things, as oil
In sesame seed. Will He claim me, as He did His devotees? – 46

எந்தை, யாய், எம்பிரான்; மற்றும் யாவர்க்கும்
தந்தை, தாய், தம்பிரான்; தனக்கு அஃது இலான்;
முந்தி என்னுள் புகுந்தனன் – யாவரும்
சிந்தையாலும் அறிவு-அரும் செல்வனே. – 47

He is my Father, Mother and our God; unto all others too
He is Pater, Mater and their Deity; He has none of these
For Himself; He, the opulent One who could not be
Apprehended by anyone even by his thought,
Barged into me (even before I was ripe). – 47

செல்வம், நல்குரவு, இன்றி; விண்ணோர், புழு,
புல் வரம்பு இன்றி; யார்க்கும் அரும் பொருள்
எல்லை இல் கழல் கண்டும் பிரிந்தனன்:
கல் வகை மனத்தேன் பட்ட கட்டமே ! – 48

You are unassailed by opulence or indigence;
Your endless impartiality, alike pervades celestials,
Worms and grass; You are the rare Ens unto all.
Even after beholding Your boundless ankleted feet,
I have parted from You. Lo, the misery of mine
Whose *manam* is but adamantine. – 48

கட்டு அறுத்து, எனை ஆண்டு, கண் ஆர, நீறு
இட்ட அன்பரொடு, யாவரும் காணவே,
பட்டி மண்டபம் ஏற்றினை, ஏற்றினை –
எட்டினோடு இரண்டும் அறியேனையே. – 49

Snapping my bonds and ruling me, You caused me
That do not know what eight plus two is,
To so ascend, aye, ascend the podium,
That devotees adorned with eesome holy ash
And others too may behold me (in awe). – 49

அறிவனே ! அமுதே ! அடி-நாயினேன்
அறிவன் ஆகக் கொண்டோ, எனை ஆண்டதும்?
அறிவு இலாமை அன்றே கண்டது, ஆண்ட நாள்?
அறிவனோ, அல்லனோ? அருள், ஈசனே ! – 50

O One Omniscient ! O Ambrosia ! Did You claim
And rule me – the base cur –, deeming me wise?
When You enslaved me, You knew of my nescience.
I may be wise or otherwise; O Lord-God, grace me. – 50

6. அநுபோக சுத்தி

ஈசனே ! என் எம்மானே !
எந்தை பெருமான் ! என் பிறவி -
நாசனே ! நான் யாதும் ஒன்று
அல்லாப் பொல்லா நாய் ஆன
நீசனேனை ஆண்டாய்க்கு,
நினைக்க மாட்டேன் கண்டாயே;
தேசனே ! அம்பலவனே !
செய்வது ஒன்றும் அறியேனே. – 51

6. Purification of Soul for experiencing Siva's Bliss

O Lord-God ! O my Chief ! O my Father ! O God !
O Annihilator of my embodiment !
I am worth nothing; I am a vicious dog;
I am a base one. You know, I do not think
Of You that rule me. O radiant One !
O Lord of Ambalam ! I know not what I should do. - 51

செய்வது அறியாச் சிறு நாயேன்,
செம் பொன் பாத மலர் காணாப்
பொய்யர் பெறும் பேறு அத்தனையும்
பெறுதற்கு உரியேன்; பொய் இலா
மெய்யர் வெறி ஆர் மலர்ப் பாதம்
மேவக் கண்டும், கேட்டிருந்தும்,
பொய்யனேன் நான் உண்டு, உடுத்து, இங்கு
இருப்பது ஆனேன்; போர் ஏறே ! - 52

I am a low cur and know not what I should do;
I but deserve to secure the very deserts
Of the liars who cannot behold Your salvific
And golden flower-feet; having witnessed
And heard about the true ones who remained
Unflawed by falsity and thus gained
Your fragrant flower-feet, I, the false one,
O martial Bull, abide here feeding and clothing me. - 52

போர் ஏறே ! நின் பொன்-நகர்வாய்
நீ போந்தருளி, இருள் நீக்கி,
வார் ஏறு இள மென் முலையாளோடு
உடன் வந்தருள, அருள் பெற்ற

சீர் ஏறு அடியார் நின் பாதம்
        சேரக் கண்டும், கண் கெட்ட
ஊர் ஏறு ஆய், இங்கு உழல்வேனோ?
        கொடியேன் உயிர்-தான் உலவாதே ! – 53

O martial Bull ! You came out of the gate
        Of Your golden city and removed the Darkness.
She whose young and delicate breasts are
        covered with a breast-band, came withYou.
Your devotees of ever-crescent glory gained
        Your feet. Even after witnessing this,
Should I, here roam about like the rural
        Blind bull? Will not this cruel one's life perish? – 53

உலவாக் காலம் தவம் எய்தி,
        உறுப்பும் வெறுத்து, இங்கு உனைக் காண்பான்,
பல மா முனிவர் நனி வாட,
        பாவியேனைப் பணி கொண்டாய்;
மல மாக் குரம்பை-இது மாய்க்க
        மாட்டேன்; மணியே, உனைக் காண்பான்,
அலவாநிற்கும் அன்பு இலேன்;
        என் கொண்டு எழுகேன், எம்மானே? – 54

Having wrought *tapas* for endless days mortifying
        Their limbs, many great saints sorely languish;
Ignoring them You have chosen me for Your service.
        I know not how to do away with this mighty
Mala-ridden body. O Ruby ! I lack that love
        Which pines and pines for Your darshan.
        O Lord-God ! how can rise at all? – 54

மான் நேர் நோக்கி உமையாள்
        பங்கா ! வந்து இங்கு ஆட்கொண்ட

தேனே ! அமுதே ! கரும்பின்
        தெளிவே ! சிவனே ! தென் தில்லைக்
கோனே ! உன்-தன் திருக்குறிப்புக்
        கூடுவார் நின் கழல் கூட,
ஊன் ஆர் புழுக்கூடு-இது காத்து, இங்கு
        இருப்பது ஆனேன்; உடையானே ! – 55

O One concorporate with Uma whose eyes are
        Like the antelope's ! O Honey that came here,
Claimed and ruled me ! O Ambrosia ! O Essence
        Of sugarcane ! O Siva ! O Lord of southern Tillai !
By the grace of Your divine intimation, true devotees
        Have gained Your ankleted feet.
O Lord-Owner ! I remain here to foster
        This worm-infested body of flesh, alas ! – 55

உடையானே ! நின்-தனை உள்கி,
        உள்ளம் உருகும், பெரும் காதல்
உடையார், உடையாய் ! நின் பாதம்
        சேரக் கண்டு, இங்கு ஊர் நாயின்
கடை ஆனேன், நெஞ்சு உருகாதேன்,
        கல்லா மனத்தேன், கசியாதேன்,
முடை ஆர் புழுக் கூடு-இது காத்து, இங்கு
        இருப்பது ஆக முடித்தாயே. – 56

O Lord-Owner, Your own devotees who foster for You
        Great love and whose hearts melt thinking on You,
Have gained Your feet. Having witnessed this, I,
        Who am worse than a stray mongrel of the village,
Abide here; my heart melts not; my *manam*
        Does not cultivate you; I do not ooze out
                with love for You.

Fostering this worm-ridden and stinking body
I remain here; alas, You have so ordained my lot. – 56

முடித்த ஆறும், என்-தனக்கே
தக்கதே; முன், அடியாரைப்
பிடித்த ஆறும், சோராமல் –
சோரனேன் – இங்கு, ஒருத்தி வாய்
துடித்த ஆறும், துகில் இறையே
சோர்ந்த ஆறும், முகம் குறு வேர்
பொடித்த ஆறும், இவை உணர்ந்து
கேடு என்-தனக்கே சூழ்ந்தேனே. – 57

It is but meet that You keep Your hold on Your
Servitors, lest they should languish; Your ordaining
My lot too is befitting. I am a purloiner;
Here, I but beheld the trembling lips of a damsel
Whose clothing slipped a trifle, and whose forehead
Was bedewed with sweat; in these indulging
I brought about my ruination. – 57

தேனை, பாலை, கன்னலின்
தெளியை, ஒளியை, தெளிந்தார்-தம்
ஊனை உருக்கும் உடையானை,
உம்பரானை, வம்பனேன்,
'நான் நின் அடியேன்; நீ என்னை
ஆண்டாய்,' என்றால், அடியேற்குத்
தானும் சிரித்தே, அருளலாம்
தன்மை ஆம், என் தன்மையே. – 58

He is Honey, Milk, Essence of Sugarcane and Light;
He, of the Empyrean, is the Lord-Owner who melts

The flesh of those who stand clarified by Him.
Should I, the querulous one, say: "I am Your servitor;
You had enslaved me," it is but fair that You should
Laugh at this in grace; such indeed is my nature. – 58

தன்மை பிறரால் அறியாத
தலைவா ! பொல்லா நாய் ஆன
புன்மையேனை ஆண்டு, ஐயா !
புறமே போக விடுவாயோ?
என்னை நோக்குவார் யாரே?
என் நான் செய்கேன்? எம்பெருமான் !
பொன்னே திகழும் திருமேனி
எந்தாய் ! எங்குப் புகுவேனே? – 59

O Leader whose nature is unknown to others !
O Sire, You have enslaved me, the base one,
a vicious dog;
Will You suffer me to drift away?
Who will care for me? What can I do O Our God?
Where will I fare forth, O my Father
Whose divine frame shines like gold? – 59

புகுவேன், எனதே நின் பாதம்;
போற்றும் அடியார் உள் நின்று
நகுவேன், பண்டு தோள் நோக்கி –
நாணம் இல்லா நாயினேன்.
நெகும் அன்பு இல்லை, நினைக் காண;
நீ ஆண்டு அருள, அடியேனும்
தகுவனே? என் தன்மையே !
எந்தாய், அந்தோ ! தரியேனே ! – 60

Your feet are mine; they are my Refuge !
Standing amidst Your hailing devotees,
I smiled my prideful fulfilment.
Yet, when in the past, Your devotees
Played 'Tonokkam', I, the shameless dog, did not
Come by melting love to behold You.
Should You rule me, even me? Do I merit it?
O my Father, what may my nature be?
Alas, I cannot endure it at all ! – 60

7. காருணியத்து இரங்கல்

தரிக்கிலேன் காய வாழ்க்கை, சங்கரா போற்றி ! வான
விருத்தனே, போற்றி ! எங்கள் விடலையே, போற்றி ! ஒப்பு இல்
ஒருத்தனே, போற்றி ! உம்பர் தம்பிரான் போற்றி ! தில்லை
நிருத்தனே, போற்றி ! எங்கள் நின்மலா, போற்றி ! போற்றி ! – 61

7. Humbly Hailing Heavenly Mercy

I cannot endure this physical life, O Sankara, praise be !
O hoary One of the Empyrean, praise be !
O the puissant One, praise be ! O peerless One, praise be !
O Sovereign of the supernals, praise be ! O Dancer
At Tillai, praise be ! O our Ever-Blemishless, praise be !
praise be ! – 61

போற்றி ! ஓ, நமச்சிவாய ! புயங்கனே, மயங்குகின்றேன்;
போற்றி ! ஓ, நமச்சிவாய ! புகல் இடம் பிறிது ஒன்று இல்லை;
போற்றி ! ஓ, நமச்சிவாய ! புறம் எனைப் போக்கல், கண்டாய்;
போற்றி ! ஓ, நமச்சிவாய ! சய ! சய ! போற்றி ! போற்றி ! – 62

O Namasivaya, praise be ! O Serpent-Bejewelled, I am bewildered;
O Namasivaya, praise be ! Refuge there is none else for me;
O Namasivaya, praise be ! Bid me not go away from You;
O Namasivaya, praise be ! Victory ! Victory ! Praise be !
Praise be ! – 62

போற்றி ! என் போலும் பொய்யர்-தம்மை ஆட்கொள்ளும் வள்ளல்
போற்றி ! நின் பாதம் போற்றி ! நாதனே, போற்றி ! போற்றி !
போற்றி ! நின் கருணை வெள்ளப் புது மது; புவனம், நீர், தீ,
காற்று, இயமானன், வானம், இரு சுடர், கடவுளானே ! – 63

O munificent Patron that redeems and rules liars
like unto me, praise be ! Your feet, praise be !
O Lord-Master, praise be ! praise be !
O Your flood of Mercy flowing with fresh Honey,
praise be !
O God who is earth, water, fire, air, soul, ether
and the Lights twain ! – 63

கடவுளே போற்றி ! என்னைக் கண்டுகொண்டு, அருளு, போற்றி !
விட, உளே உருக்கி என்னை ஆண்டிட வேண்டும், போற்றி !
உடல்-இது களைந்திட்டு, ஒல்லை உம்பர் தந்து அருளு, போற்றி !
சடையுளே கங்கை வைத்த சங்கரா, போற்றி ! போற்றி ! – 64

O God, praise be ! Deign to cast Your looks of grace
On me, praise be ! To give up attachment,
You should inly melt me and rule me, praise be !
Annul this, my frame, and bless me, in all celerity,
With the heavenly beatitude, praise be !
O Sankara who holds in Your matted hair
The Ganga, praise be ! praise be ! – 64

சங்கரா, போற்றி ! மற்று ஓர் சரண் இலேன்; போற்றி ! கோலப்
பொங்கு அரா அல்குல், செவ் வாய், வெள் நகை, கரிய வாள் கண்,
மங்கை ஓர் பங்க, போற்றி ! மால் விடை ஊர்தி, போற்றி !
இங்கு இவ் வாழ்வு ஆற்றகில்லேன்; எம்பிரான் !
இழித்திட்டேனே. – 65

O Sankara, praise be ! I have no other Refuge, praise be !
O One incorporate with the Lass whose splendorous forelap
Is like the hood of a wrathful cobra, whose lips are ruddy
Whose teeth are white and whose eyes
Are dark and dazzling, praise be ! O One whose mount
Is the immense Bull, praise be ! O Our Lord-God,
I can endure here this life no more; I abhor it. – 65

இழித்தனன் என்னை யானே; எம்பிரான், போற்றி ! போற்றி !
பழித்திலேன் உன்னை; என்னை ஆளுடைப் பாதம் போற்றி !
பிழைத்தவை பொறுக்கை எல்லாம் பெரியவர் கடமை; போற்றி !
ஒழித்திடு இவ் வாழ்வு; போற்றி ! உம்பர் நாட்டு
எம்பிரானே ! – 66

My Lord-God, I abhor myself, praise be ! praise be !
I blame You not. The Feet that rule me, praise be !
It is the duty of the great to forgive faults; praise be !
O Our Lord of the heavenly world,
Cause this life to perish; praise be ! – 66

எம்பிரான், போற்றி ! வானத்தவர்-அவர் ஏறு, போற்றி !
கொம்பர் ஆர் மருங்குல் மங்கை கூற, வெள் நீற, போற்றி !
செம் பிரான், போற்றி ! தில்லைத் திருச்சிற்றம்பலவ, போற்றி !
உம்பராய், போற்றி ! என்னை ஆளுடை ஒருவ, போற்றி ! – 67

O our Lord-God, praise be ! O the Lion among the celestials,
Praise be ! O one concorporate with Her whose waist
Is a liana, praise be ! O One adorned with the white ash,
Praise be ! O salvific Lord, praise be !
O Lord of Tirucchitrambalam at Tillai, praise be !
O Heavenly One, praise be ! O peerless One
Who has me as His servitor, praise be ! – 67

ஒருவனே போற்றி ! ஒப்புஇல் அப்பனே, போற்றி ! வானோர்
குருவனே, போற்றி ! எங்கள் கோமளக் கொழுந்து, போற்றி !
'வருக' என்று, என்னை நின்பால் வாங்கிட வேண்டும், போற்றி !
தருக நின் பாதம், போற்றி ! – தமியனேன் தனிமை தீர்த்தே. – 68

O peerless One, praise be ! O Father who is beyond compare,
Praise be ! O Guru of the celestials, praise be !
O our splendorous Shoot, praise be ! You must bid me
Come to You and draw me to You, praise be !
Annulling the isolation of this lone one,
Grace me with Your feet, praise be ! – 68

தீர்ந்த அன்பாய அன்பர்க்கு அவரினும் அன்ப, போற்றி !
பேர்ந்தும், என் பொய்ம்மை ஆட்கொண்டு அருளிடும் பெருமை,
போற்றி !
வார்ந்த நஞ்சு அயின்று, வானோர்க்கு அமுதம் ஈ வள்ளல், போற்றி!
ஆர்ந்த நின் பாதம், நாயேற்கு அருளிட வேண்டும், போற்றி ! – 69

O One whose love far exceeds the well-nourished love
Of Your devotees, praise be !
O Greatness that removing my falsity, enslaves me !
O Lord-Patron who chewed
The swelling venom and gifted the Nectar to the celestials,
Praise be ! To me a dog, You should deign to gift
Your feet in grace, praise be ! – 69

போற்றி ! இப் புவனம், நீர், தீ, காலொடு, வானம் ஆனாய்;
போற்றி ! எவ் உயிர்க்கும் தோற்றம் ஆகி, நீ, தோற்றம் இல்லாய்;
போற்றி ! எல்லா உயிர்க்கும் ஈறு ஆய், ஈறு இன்மை ஆனாய்;
போற்றி ! ஐம் புலன்கள் நின்னைப் புணர்கிலாப்
புணர்க்கையானே. - 70

You became this cosmos, water, fire, air and ether,
Praise be ! You are the Genesis of all lives, though
You have no such source, praise be ! You, the endless One,
Are the end of all lives, praise be !
The pentad of senses cannot pervade You who are
The Universal Pervader, praise be ! - 70

8. ஆனந்தத்து அழுந்தல்

புணர்ப்பது ஒக்க, எந்தை ! என்னை ஆண்டு, பூண நோக்கினாய்;
புணர்ப்பது அன்று இது என்ற போது, நின்னொடு என்னொடு,
என் இது ஆம்?
புணர்ப்பது ஆக, அன்று இது ஆக, அன்பு நின் கழல்கணே
புணர்ப்பது ஆக, அம் கணாள, புங்கம் ஆன போகமே ! - 71

8. In Bliss Immersed

O One of grace-abounding eyes ! When I grew fit
For mystic union, You claimed Your right to rule me
And cast Your benign looks on me. Of what avail is this –
My embodied life, when it is made manifest
That it will not be oned with You? Let it cease to be.
May Love link me to Your ankleted feet;
Grace me with ever-crescent bliss. - 71

போகம் வேண்டி, வேண்டிலேன் புரந்தர-ஆதி இன்பமும்;
ஏக ! நின் கழல்-இணை அலாது இலேன், என் எம்பிரான்,
ஆகம் விண்டு, கம்பம் வந்து குஞ்சி அஞ்சலிக்கணே
ஆக, என் கை; கண்கள் தாரை-ஆறு-அது ஆக; ஐயனே ! – 72

Seeking Your bliss alone, I am not at all after
The delights of Indra or other gods. O secondless One,
I live not apart from Your ankleted feet twain.
O my Lord who is God of all, may my body –
Severed from soul –, quake and may my hands
Fold over my head, in adoration. O Sire !
May my tears falling from my eyes swell into
a stream. – 72

ஐய, நின்னது அல்லது இல்லை, மற்று ஓர் பற்று, வஞ்சனேன்;
பொய் கலந்தது அல்லது இல்லை, பொய்மையேன்;
என் எம்பிரான்,
மை கலந்த கண்ணி பங்க, வந்து நின் கழல்கணே
மெய் கலந்த அன்பர் அன்பு எனக்கும் ஆக வேண்டுமே. – 73

O Sire, help there is none save Yours; alas, I am full of
Deception; I am falsity; all I own is tainted with falsity.
O my Lord who is God of all, O One who is concorporate
With Her whose eyes are tinct with collyrium !
I too must reach Your ankleted feet and be blessed
With that love that marks Your *bhaktas*
Who have attained Your (ankleted) feet. – 73

வேண்டும் நின் கழல்கண் அன்பு; பொய்மை தீர்த்து, மெய்ம்மையே
ஆண்டு கொண்டு, நாயினேனை, 'ஆவ' என்று அருளு, நீ;
பூண்டு கொண்டு அடியனேனும் 'போற்றி ! போற்றி !'
என்றும், என்றும்,
மாண்டு மாண்டு, வந்து வந்து, மன்ன ! நின் வணங்கவே. – 74

O Sovereign, remove falsity from me, and truly rule me –
A cur –; I pray for devotion to Your ankleted feet.
Deign to bless me in pity. May I wear on my crown
Your feet and hail You thus: "Praise be, praise be !"
Even if I die again and again and be born
Again and again, bless me to adore You without fail. – 74

வணங்கும் நின்னை, மண்ணும், விண்ணும்; வேதம் நான்கும்
ஓலம் இட்டு
உணங்கும், நின்னை எய்தல் உற்று, மற்று ஓர் உண்மை
இன்மையின்;
வணங்கி, யாம், விடேங்கள் என்ன, வந்து நின்று, அருளுதற்கு,
இணங்கு கொங்கை மங்கை பங்க !
என்-கொலோ நினைப்பதே? – 75

O One concorporate with Her of close-set breasts !
As there is no True Ens other than You, earth and heaven
Adore You only; the four Vedas praise You aloud
And languish, unable to know You. When we affirm:
"We have reached You; we will not leave You,"
What may Your thought be that stays
Your grace to bless us? – 75

நினைப்பது ஆக சிந்தை செல்லும் எல்லை, ஏய வாக்கினால்
தினைத்தனையும் ஆவது இல்லை; சொல்லல் ஆவ கேட்பவே;
அனைத்து உலகும் ஆய நின்னை ஐம் புலன்கள் காண்கிலா;
எனைத்து, எனைத்து அது, எப் புறத்தது –
எந்தை பாதம் எய்தவே? – 76

Even the bourne of thought relating to You is ineffable;
(You are beyond it.) All utterance is related to only
What is heard. The five senses cannot reach You

Who are all the worlds. O my Father, where indeed
Are the all-pervasive feet of Yours poised?
How am I to gain them and in what way? - 76

எய்தல் ஆவது என்று, நின்னை, எம்பிரான்? இவ் வஞ்சனேற்கு
உய்தல் ஆவது, உன்கண் அன்றி, மற்று ஓர் உண்மை இன்மையின்,
பைதல் ஆவது என்று பாதுகாத்து இரங்கு; பாவியேற்கு
இஃது அலாது; நின்கண் ஒன்றும் வண்ணம் இல்லை; ஈசனே ! - 77

O Lord, when will I reach You? This deceptious one
Can gain salvation only through You, for there is
No reality other than You. Be pleased to save me,
A mere infant. Alas, save me through Your mercy.
This sinner has no means at all to gain
At-one-ment with You, O Lord-God ! - 77

ஈசனே ! நீ அல்லது இல்லை இங்கும் அங்கும் என்பதும்,
பேசினேன் – ஓர் பேதம் இன்மை பேதையேன், என் எம்பிரான் !
நீசனேனை ஆண்டு கொண்ட நின்மலா ! ஓர் நின் அலால்,
தேசனே ! ஓர் தேவர் உண்மை சிந்தியாது, சிந்தையே. - 78

"O Lord-God, there is nought but You, Here or Hereafter."
I, the ignoramus, have spoken of Your non-difference, thus.
O my God of all, O immaculate One who had
Redeemed me, the base one ! O effulgent One !
My *chinta* will not think that there is any God other than You. - 78

சிந்தை, செய்கை, கேள்வி, வாக்கு, சீர் இல் ஐம் புலன்களால்,
முந்தை ஆன காலம் நின்னை எய்திடாத மூர்க்கனேன்,
வெந்து, ஐயா, விழுந்திலேன்; என் உள்ளம் வெள்கி விண்டிலேன்;
எந்தை ஆய நின்னை, இன்னம் எய்தல் உற்று, இருப்பனே. - 79

When in the past, I, the intractable one, could not reach You,
Barred by my *manam*, word, deed, learning
And the inglorious pentad of senses, I did not fall
Into fire to immolate me; my shame-ridden heart
Did not burst and I did not perish. O my Father,
Hoping against hope, I still live, not gaining You. – 79

இருப்பு நெஞ்ச வஞ்சனேனை ஆண்டு கொண்ட நின்ன தாள் -
கருப்பு மட்டு வாய் மடுத்து, எனைக் கலந்து போகவும்,
நெருப்பும் உண்டு; யானும் உண்டிருந்தது உண்டு; அது; ஆயினும்,
விருப்பும் உண்டு நின்கண் என்கண் என்பது
என்ன விச்சையே ! – 80

You redeemed me – the deceitful one whose heart
Is wrought of iron; the Bliss of Honey issuing
From Your feet swallowed me clean. (Yet I held on
To my embodiment.) The fire was there (for me
To get immolated); I too was there pampering
My body, all the while gourmandizing. It is so.
If still I should say that I have love for You
It is nought but my nescience. – 80

9. ஆனந்த பரவசம்

விச்சுக் கேடு பொய்க்கு ஆகாது என்று, இங்கு எனை வைத்தாய்;
இச்சைக்கு ஆனார் எல்லாரும் வந்து, உன் தாள் சேர்ந்தார்;
அச்சத்தாலே ஆழ்ந்திடுகின்றேன்; ஆரூர் எம்
பிச்சைத் தேவா, என் நான் செய்கேன்? பேசாயே. – 81

9. Blissful Ecstasy

Having resolved that the seed of falsehood should not perish,
You have retained me here; all that have acted
Your will, have reached Your feet; driven by dread
I am getting sunk. O our *Bhikshaadana*
Who is the Lord of Aaroor, do deign to tell me
What I should do (to save myself). – 81

பேசப்பட்டேன் நின் அடியாரில்; திருநீறே
பூசப்பட்டேன்; பூதலரால், உன் அடியான் என்று
ஏசப்பட்டேன்; இனிப் படுகின்றது அமையாதால்;
ஆசைப்பட்டேன்; ஆட்பட்டேன்; உன் அடியேனே. – 82

I am spoken as one among Your servitors. I stand
Bedaubed with the Holy Ash; become Your servitor,
I am dispraised by the worldly; I cannot endure
This phenomenal existence; I, Your servitor,
Long for deliverance; I remain ruled by You. – 82

அடியேன் அல்லேன்-கொல்லோ? தான், எனை
ஆட்கொண்டிலை-கொல்லோ?
அடியார் ஆனார் எல்லாரும் வந்து, உன் தாள் சேர்ந்தார்;
செடி சேர் உடலம்-இது, நீக்க மாட்டேன்; எங்கள் சிவலோகா !
கடியேன் உன்னை, கண் ஆரக் காணும் ஆறு, காணேனே. – 83

Aren't I Your servitor? Have You not made me Your own?
All Your servitors have reached Your feet. I do not
Do away with this, my cruel embodiment; our Lord
Of Siva-loka, I, the hard-hearted, do not behold You
With eyes that should feast on You insatiate. – 83

காணும் ஆறு காணேன்; உன்னை அந் நாள் கண்டேனும்
பாணே பேசி, என்-தன்னைப் படுத்தது என்ன? பரஞ்சோதி !
ஆணே, பெண்ணே, ஆர் அமுதே, அத்தா, செத்தே போயினேன்;
ஏண் நாண் இல்லா நாயினேன், என் கொண்டு எழுகேன்,
எம்மானே? – 84

I do not behold You the way I should; though that day,
I eyed You, what was it that made me utter
Futile words which caused my fall? O Supernal Light !
O Male, Female and Ambrosia insatiable ! O Father !
I have perished; I am but a dog that has neither
Strength nor shame. O our God, with the aid
Of which, can I rise at all? – 84

மான் நேர் நோக்கி, உமையாள் பங்கா, மறை ஈறு அறியா
மறையோனே,
தேனே, அமுதே, சிந்தைக்கு அரியாய், சிறியேன் பிழை பொறுக்கும்
கோனே, சிறிது என் கொடுமை பறைந்தேன்; சிவ மா நகர் குறுகப்
போனார் அடியார்; யானும், பொய்யும்,
புறமே போந்தோமே. – 85

O One concorporate with Uma whose eyes are like
The antelope's ! O Lord of the Vedas unknown
To the Upanishads ! O Honey ! O Ambrosia ! O One beyond
The pale of Thought ! O King who forgives the faults
Of this little one ! I spoke only a little of my cruelty.
The servitors had fared forth and reached the great
Sivaloka; lo, falsehood and I stand without. – 85

புறமே போந்தோம் பொய்யும், யானும்; மெய் அன்பு
பெறவே வல்லேன் அல்லா வண்ணம் பெற்றேன் யான்,

அறவே நின்னைச் சேர்ந்த அடியார் மற்று ஒன்று அறியாதார்;
சிறவே செய்து வழுவாது, சிவனே ! நின் தாள் சேர்ந்தாரே. – 86

Falsehood and I stand without Your realm; lo, my lot
Is such that it disables me to gain true love.
Those servitors who know nought else but at-one-ment
With You, performed salvific deeds unfailingly,
Gained the way and reached Your feet, O Siva ! – 86

தாராய், உடையாய் ! அடியேற்கு உன் தாள்-இணை அன்பு;
போரா உலகம் புக்கார் அடியார்; புறமே போந்தேன் யான் ;
ஊர் ஆ மிலைக்க, குருட்டு ஆ மிலைத்தாங்கு,
உன் தாள்-இணை அன்புக்கு
ஆரா அடியேன், அயலே மயல்கொண்டு அழுகேனே. – 87

O my Owner, bestow on me the love for Your feet twain;
Lo, Your servitors have gained the supernal and sempiternal world.
I have strayed away. Even as the blind cow lows
Hearing the lowing of the village-kine, I, a bewildered alien,
Weep (after the fashion of true devotees)
Without true love for Your feet twain. – 87

அழுகேன், நின்பால் அன்பு ஆம் மனம் ஆய்; அழல் சேர்ந்த
மெழுகே அன்னார், மின் ஆர், பொன் ஆர், கழல் கண்டு
தொழுதே, உன்னைத் தொடர்ந்தாரோடும் தொடராதே,
பழுதே பிறந்தேன்; என் கொண்டு உன்னைப் பணிகேனே? – 88

With a *manam* which fosters love for You, I weep not;
Having beheld Your fulgurant, auric and ankleted feet,
Your followers who melt like wax in fire,
Adored and reached You; I did not follow them;
Alas, I was born in vain; in what way can I adore You? – 88

பணிவார் பிணி தீர்த்தருளி, பழைய அடியார்க்கு உன்
அணி ஆர் பாதம் கொடுத்தி; அதுவும் அரிது என்றால்,
திணி ஆர் மூங்கில் அனையேன், வினையைப் பொடி ஆக்கி,
தணி ஆர் பாதம், வந்து, ஒல்லை தாராய்;
பொய் தீர் மெய்யானே ! – 89

Curing the (embodied) malady of them that adore You,
You bless old and tried servitors with Your
Beatific feet. If that is not possible, in my case,
O True Ens that annuls falsity, be pleased to pulverize
The Karma of mine – the one who is like the hard
And stubborn bamboo, and bless me
With Your cool and serene feet, in all celerity. – 89

யானே பொய்; என் நெஞ்சும் பொய்; என் அன்பும் பொய்;
ஆனால், வினையேன் அழுதால், உன்னைப் பெறலாமே?
தேனே, அமுதே, கரும்பின் தெளிவே, தித்திக்கும்
மானே, அருளாய் – அடியேன் உனை வந்து உறுமாறே. – 90

I am indeed false; my heart also is false; my love too is false;
Yet, if, I, the Karma-ridden one, weep for You
I can secure You. O Honey, Nectar, Essence of sweetcane
And sweet and great One, grace me, Your slave,
to reach You. – 90

10. ஆனந்தாதீதம்

மாறு இலாத மாக் கருணை வெள்ளமே !
வந்து முந்தி நின் மலர் கொள் தாள்-இணை,
வேறு இலாப் பதப் பரிசு பெற்ற, நின்
மெய்ம்மை அன்பர், உன் மெய்ம்மை மேவினார்;

ஈறு இலாத நீ, எளியை ஆகி வந்து,
ஒளிசெய் மானிடம் ஆக, நோக்கியும்,
கீறு இலாத நெஞ்சு உடைய நாயினேன்
கடையன் ஆயினேன் – பட்ட கீழ்மையே. – 91

10. Bliss of Transcendence

O unchanging Flood of great mercy ! Early in point
Of time, Your true servitors who were blessed
With the beatitude of getting inseparably linked
To Your flower-bestrewn feet twain,
Had gained at-one-ment with You – the Truth.
O infinite One, becoming easy of access,
You came down in a radiant, human form
And cast Your benign look on me; Yet, I,
A mere cur, whose heart is unriven (by such kindness),
Grew but the more base; behold my degradation ! – 91

மை இலங்கு நல் கண்ணி பங்கனே !
வந்து எனைப் பணிகொண்ட பின், மழக்
கை இலங்கு பொன் கிண்ணம் என்று அலால்,
அரியை என்று உனைக் கருதுகின்றிலேன்;
மெய் இலங்கு வெள் நீற்று மேனியாய்,
மெய்ம்மை அன்பர் உன் மெய்ம்மை மேவினார்;
பொய்யில் இங்கு எனைப் புகுதவிட்டு, நீ
போவதோ? சொலாய், பொருத்தம் ஆவதே? – 92

O One concorporate with Her whose lovely eyes are
Tinct with khol ! When You came down and made me
Your servitor, I was unaware of Your rare
And beatific condescension; I but deemed it

As a child would, the goblet of gold in its hands.
O One whose frame is adorned with the white
Holy Ash ! True servitors have gained Your Truth.
Should You leave me in the gin of falsehood
And part from me? Say if this befits You. – 92

பொருத்தம் இன்மையேன்; பொய்ம்மை உண்மையேன்;
'போத' என்று எனைப் புரிந்து நோக்கவும்,
வருத்தம் இன்மையேன்; வஞ்சம் உண்மையேன்;
மாண்டிலேன்; மலர்க் கமல பாதனே,
அரத்த மேனியாய், அருள்செய் அன்பரும்,
நீயும், அங்கு எழுந்தருளி, இங்கு எனை
இருத்தினாய்; முறையோ? என் எம்பிரான்,
வம்பனேன் வினைக்கு இறுதி இல்லையே? – 93

I lack fitness; I am truly possessed of falsity;
When You, in love, cast Your look on me and said:
"Come along !" I made no effort; I but practised deception.
Alas, why did I not die ! O One whose feet are
Lotus-flowers ! O One whose hue is blood-red !
You and Your grace-abounding servitors have gone
There and left me Here; is this fair? O my God of all !
Is there no end to the Karma of this vile one? – 93

இல்லை நின் கழற்கு அன்பு-அது, என் கணே;
ஏலம் ஏலும் நல் குழலி பங்கனே !
கல்லை மென் கனி ஆக்கும் விச்சை கொண்டு,
என்னை நின் கழற்கு அன்பன் ஆக்கினாய்;
எல்லை இல்லை, நின் கருணை; எம்பிரான் !
ஏது கொண்டு, நான் ஏது செய்யினும்,
வல்லையே – எனக்கு இன்னும் உன் கழல்
காட்டி, மீட்கவும், மறு இல் வானனே? – 94

O One concorporate with Her of perfumed and lovely locks !
On my part, I have no love for Your ankleted feet.
With that magic that can transform a stone into
A soft fruit, You made me, a devotee of Your ankleted feet.
Limit there is none for Your mercy. O my God of all !
O Lord of the flawless Empyrean ! What though
I act contrariwise and what though my means be,
You are yet valiant to reveal unto me
Your ankleted feet and redeem me. – 94

வான நாடரும் அறி ஒணாத நீ,
மறையில் ஈறும் முன் தொடர் ஒணாத நீ,
ஏனை நாடரும் தெரி ஒணாத நீ,
என்னை இன்னிதாய் ஆண்டு கொண்டவா,
ஊனை நாடகம் ஆடுவித்தவா,
உருகி, நான் உனைப் பருக வைத்தவா,
ஞான நாடகம் ஆடுவித்தவா –
நைய வையகத்துடைய விச்சையே ! – 95

You are unknown to the celestial dwellers;
Even the end of the Vedas (Upanishads)
cannot follow You;
Dwellers of other regions too cannot know You.
Sweet indeed is Your enslavement of myself;
You caused my flesh to enact its phenomenal play;
Melting me, You made me quaff You.
You so caused me to act the play of Gnosis
That all my worldly longings have utterly perished. – 95

விச்சு-அது இன்றியே, விளைவு செய்குவாய்;
விண்ணும், மண்ணகம் முழுதும், யாவையும்,
வைச்சு வாங்குவாய்; வஞ்சகப் பெரும்
புலையனேனை, உன் கோயில் வாயிலில்

பிச்சன் ஆக்கினாய்; பெரிய அன்பருக்கு
உரியன் ஆக்கினாய்; தாம் வளர்த்தது, ஓர்
நச்சு மா மரம் ஆயினும், கொலார்;
நானும் அங்ஙனே; உடைய நாதனே ! - 96

You will cause the yield without the seed;
The sky,. the earth entire and all else, You will evolve
And resolve. Lo, I am a deceitful outcaste;
You have made me mad with devotion,
Stationing me at the temple's threshold.
You have dedicated me to the great devotees.
If a tree reared by one happens to be a poisonous one
One will not fell it. O Lord-Master who owns me,
I too am like that tree. - 96

உடைய நாதனே, போற்றி ! நின் அலால்
பற்று, மற்று எனக்கு ஆவது ஒன்று இனி
உடையனோ? பணி; போற்றி ! உம்பரார் -
தம் பரா-பரா, போற்றி ! யாரினும்
கடையன் ஆயினேன்; போற்றி ! என் பெரும்
கருணையாளனே, போற்றி ! என்னை, நின்
அடியன் ஆக்கினாய்; போற்றி ! ஆதியும்
அந்தம் ஆயினாய், போற்றி ! அப்பனே ! - 97

O Master and Owner, praise be ! Say if I have for me
Henceforth, aught by way of prop, other than You?
Praise be ! O the Empyrean Lord of the supernals, praise be !
I am worse than all, praise be ! O my Lord
Of immense mercy, praise be ! You made me Your servitor,
Praise be ! O Father, You become both
The Beginning and the End, praise be ! - 97

அப்பனே, எனக்கு அமுதனே,
ஆனந்தனே, அகம் நெக அள்ளூறு தேன்
ஒப்பனே, உனக்கு அரிய அன்பரில்
உரியனாய், உனைப் பருக நின்றது ஓர்
துப்பனே, சுடர் முடியனே, துணையாளனே,
தொழும்பாளர் எய்ப்பினில்
வைப்பனே, எனை வைப்பதோ, சொலாய் -
நைய, வையகத்து, எங்கள் மன்னனே? – 98

O Father ! O One who is Nectar to me ! O One of Bliss !
O One who is like Honey springing from melting heart !
You made me a devotee among Your devotees
And caused me to quaff You, the Almighty One !
O One of coruscating
Crown ! O One who is unfailing Help ! O Treasure
Of Your slaves when chill penury assails them !
O Our Monarch, say if you should keep me
In this world but to waste away? – 98

மன்ன, எம்பிரான். 'வருக' என் எனை;
மாலும், நான்முகத்து ஒருவன், யாரினும்
முன்ன, எம்பிரான், 'வருக' என் எனை;
முழுதும் யாவையும் இறுதி உற்ற நாள்
பின்ன, எம்பிரான் 'வருக' என் எனை;
பெய் கழற்கண் அன்பாய், என் நாவினால்
பன்ன, எம்பிரான், 'வருக' என் எனை –
பாவநாச, நின் சீர்கள் பாடவே. – 99

O my Lord and King, bid me come to You;
O One more ancient than Vishnu, the Four-faced one
And all others, bid me come to You.
When all things meet with their total absorption

You, who alone remain thereafter, bid me come to You.
O my Lord-God with my tongue, and in love,
I sing of Your feet – well fastened with anklets.
Do bid me come to You, O Queller of sins,
That I may hymn Your glories. – 99

பாட வேண்டும் நான்; போற்றி ! நின்னையே
பாடி, நைந்து-நைந்து உருகி நெக்கு-நெக்கு,
ஆட வேண்டும் நான்; போற்றி ! அம்பலத்து
ஆடும் நின் கழல் போது, நாயினேன்
கூட வேண்டும் நான்; போற்றி ! இப் புழுக்
கூடு நீக்கு எனை; போற்றி ! பொய் எலாம்
வீட வேண்டும் நான்; போற்றி ! வீடு தந்து
அருளு; போற்றி ! நின் மெய்யர் மெய்யனே ! – 100

திருச்சிற்றம்பலம்

Sing I should; praise be ! Singing of You
And getting softened and more softened,
I should melt and melt and dance ecstatically; praise be !
I, the cur, should join Your flower-feet when,
In the Ambalam, they dance; praise be !
Deign to do away with this, my worm-ridden body,
Praise be ! I must give up totally all falsehood;
Praise be ! O True One unto Your true ones
Be pleased to grant me deliverance ! – 100

Tirucchitrambalam

6. நீத்தல் விண்ணப்பம்

திருச்சிற்றம்பலம்

கடையவனேனைக் கருணையினால் கலந்து, ஆண்டு கொண்ட
விடையவனே, விட்டிடுதி கண்டாய்? - விறல் வேங்கையின் தோல்
உடையவனே, மன்னும் உத்தர கோச மங்கைக்கு அரசே,
சடையவனே, தளர்ந்தேன்; எம்பிரான், என்னைத்
தாங்கிக் கொள்ளே. – 1

6. An Appeal [to Siva] 'Not To Forsake'

Tirucchitrambalam

O Rider of the Bull, in mercy You had union with me –
The lowest –, and ruled me. Will You let go
Your hold on me? O Lord-Owner whose clothing is
The skin of a valiant tiger ! O Monarch
Of aeviternal Uttharakosamangkai ! O One
Of matted hair ! I stand enervated.
O my Lord-God, raise and support me. – 1

கொள் ஏர் பிளவு அகலாத் தடம் கொங்கையர்
கொவ்வைச் செவ் வாய்
விள்ளேன் எனினும், விடுதி கண்டாய்? –
நின் விழுத் தொழும்பின்
உள்ளேன்; புறம் அல்லேன்; உத்தரகோசமங்கைக்கு அரசே,
கள்ளேன் ஒழியவும், கண்டுகொண்டு ஆண்டது எக் காரணமே? – 2

True, I forsake not damsels whose lips are ruddy like
The *Kovvai*-fruit and whose breasts are bewitchingly
Close-set; yet will You abandon me? I am within
The circle of Your lofty servitorship; I stand not without.

O Monarch of Uttharakosamangkai, though I –
The deceitful one –, have given You the slip,
Yet what may the reason be, for Your tracing me
And making me Your subject? – 2

கார் உறு கண்ணியர் ஐம் புலன் ஆற்றங்கரை மரமாய்
வேர் உறுவேனை விடுதி கண்டாய்? – விளங்கும் திருவா-
ரூர் உறைவாய், மன்னும் உத்தரகோசமங்கைக்கு அரசே,
வார் உறு பூண் முலையாள் பங்க, என்னை வளர்ப்பவனே. – 3

O Lord abiding at radiant. Tiruvaaroor !
O sempiternal Sovereign of Uttharakosamangkai !
O One who is concorporate with Her of jewelled breasts
Covered by a breast-band ! O One who fosters me !
I am like a tree rooted in the bank of the river –
The pentad of senses whence flow the carnal joys
Of dark-eyed dames; (yet) will You forsake me? – 3

வளர்கின்ற நின் கருணைக் கையில் வாங்கவும் நீங்கி, இப்பால்
மிளிர்கின்ற என்னை விடுதி கண்டாய்? – வெண் மதிக்
கொழுந்து ஒன்று
ஒளிர்கின்ற நீள் முடி உத்தரகோசமங்கைக்கு அரசே,
தெளிகின்ற பொன்னும், மின்னும், அன்ன தோற்றச்
செழும் சுடரே. – 4

O Uttharakosamangkai's King in whose lofty crown glistering
Glows the shoot – a white crescent ! O Salvific Lustre
Like unto lucid, auric and fulgurant light !
Lo, I slipped from Your mercifully fostering hand,
and parted,
Shine (tinsel-like); yet, will You forsake me? – 4

செழிகின்ற தீப் புகு விட்டிலின், சில் மொழியாரில் பல் நாள்
விழுகின்ற என்னை விடுதி கண்டாய்? – வெறி வாய் அறுகால்
உழுகின்ற பூ முடி உத்தரகோச மங்கைக்கு அரசே,
வழி நின்று, நின் அருள் ஆர் அமுது ஊட்ட மறுத்தனனே. – 5

O Uttharakosamangkai's King in whose crown, decked
With flowers, the olent-mouthed and six-footed chafers
Swarm thick ! When You came my way and offered
To feed me with Your nectarean grace, I declined it.
Like moth that falls into the blazing fire, I fall
Time and time again into the company of dames
Who murmur sweet nothings; (yet) will
You forsake me? – 5

மறுத்தனன் யான், உன் அருள் அறியாமையின், என் மணியே;
வெறுத்து எனை நீ விட்டிடுதி கண்டாய்? – வினையின் தொகுதி
ஒறுத்து, எனை ஆண்டுகொள்; உத்தரகோசமங்கைக்கு அரசே,
பொறுப்பர் அன்றே பெரியோர், சிறு நாய்கள்-தம்
பொய்யினையே? – 6

O Gem ! I declined, not conscious of Your grace;
Will You abhor and forsake me? Do away with
My accumulated Karma and rule me, O King
Of Uttharakosamangkai ! Will not the great ones
Bear with the falsehoods of them that are little dogs? – 6

பொய்யவனேனைப் பொருள் என ஆண்டு,
ஒன்று பொத்திக்கொண்ட
மெய்யவனே, விட்டிடுதி கண்டாய்? – விடம் உண் மிடற்று
மையவனே, மன்னும் உத்தரகோசமங்கைக்கு அரசே,
செய்யவனே, சிவனே, சிறியேன் பவம் தீர்ப்பவனே. – 7

O One whose throat sports the black patch of poison
That You quaffed ! O Sovereign of sempiternal
Uttharakosamangkai ! O One whose hue is incarnadine !
O Siva ! O One who is out to annul the rebirth of this little one !
You ruled me – the false one –, as though I were
A person of some worth, the while concealing
From me that one thing (which is Salvation).
Will You, O True Ens, forsake me? – 7

தீர்க்கின்ற ஆறு என் பிழையை, 'நின்சீர் அருள் என்-கொல்?' என்று
வேர்க்கின்ற என்னை விடுதி கண்டாய்? – விரவார் வெருவ,
ஆர்க்கின்ற தார் விடை உத்தரகோசமங்கைக்கு அரசே,
ஈர்க்கின்ற – அஞ்சொடு அச்சம் வினையேனை இருதலையே. – 8

O King of Uttharakosamangkai whose mount is
The Bull adorned with a collar of tintinnabula
And strikes terror into foes! I, the Karma-ridden one,
Am tugged by the pentad of senses on one side
And by dread, on the other. I pine and perspire, thinking :
"When will Your glorious grace annul my sins?"
Will You let go Your hold on me? – 3

இருதலைக் கொள்ளியின் உள் எறும்பு ஒத்து, நினைப் பிரிந்த
விரிதலையேனை விடுதி கண்டாய்? – வியன் மூ-உலகுக்கு
ஒரு தலைவா, மன்னும் உத்தரகோசமங்கைக்கு அரசே,
பொருது அலை மூ-இலை வேல் வலன் ஏந்திப் பொலிபவனே. – 9

O the Lord non-pareil of the three extensive worlds !
O Monarch of ever-during Uttharakosamangkai !
O resplendent One that holds in Your right hand
A trident ever-ready to give battle !

I who am like an emmet caught inside a brand
That burns both ways, stand parted from You
Roaming with spreading hair, all a-dangle.
Will You let go Your hold on me? – 9

பொலிகின்ற நின் தாள் புகுதப் பெற்று, ஆக்கையைப்
போக்கப் பெற்று,
மெலிகின்ற என்னை விடுதி கண்டாய்? – அளி தேர் விளரி
ஒலி நின்ற பூம் பொழில் உத்தரகோச மங்கைக்கு அரசே,
வலி நின்ற திண் சிலையால் எரித்தாய் புரம், மாறுபட்டே. – 10

O King of Uttharakosamangkai in the flowery gardens
Of which chafers sing the *Vilari pann* with
accustomed ease !
You gutted with fire the three hostile citadels
With Your mighty and puissant bow !
Though I took refuge in Your splendorous feet,
I but wasted my embodied life and (now)
Sorely languish. Will You forsake me? – 10

மாறுபட்டு அஞ்சு என்னை வஞ்சிப்ப, யான் உன் மணி
மலர்த் தாள்
வேறுபட்டேனை விடுதி கண்டாய்? – வினையேன் மனத்தே
ஊறும் மட்டே, மன்னும் உத்தரகோசமங்கைக்கு அரசே,
நீறு பட்டே ஒளி காட்டும் பொன் மேனி நெடுந்தகையே. – 11

The senses five oppose and deceive me; I stand
Parted from Your gemmy and flowery feet.
O Honey that springs from this one's Karma-ridden
Manam ! O King of aeviternal Uttharakosamangkai !
O lofty One whose golden frame bestrewn with
The Holy Ash is dazzling ! Will You forsake me? – 11

நெடுந்தகை, நீ, என்னை ஆட்கொள்ள, யான்,
ஐம் புலன்கள் கொண்டு
விடும் தகையேனை விடுதி கண்டாய்? – விரவார் வெருவ,
அடும் தகை வேல் வல்ல உத்தரகோச மங்கைக்கு அரசே,
கடும் தகையேன் உண்ணும் தெள் நீர் அமுதப் பெரும் கடலே. – 12

O Uttharakosamangkai's King who wields
A deadly spear which strikes terror into Your foes !
You, verily an immense sea of ambrosia, arc to me –
The cruel and thirsty one –, the pure and potable water.
O lofty One, whilst You have enslaved me, I but hold
Onto my senses five, leaving You.
Will You forsake me? – 12

கடலினுள் நாய் நக்கி-ஆங்கு, உன் கருணைக் கடலின் உள்ளம்
விடல் அரியேனை விடுதி கண்டாய்? – விடல் இல் அடியார்
உடல் இலமே மன்னும் உத்தரகோசமங்கைக்கு அரசே,
மடலின் மட்டே, மணியே, அமுதே, என் மது-வெள்ளமே. – 13

O sempiternal Uttharakosamangkai's King who abides
Housed in the bodies of devotees
who are attached to You !
O Honey suffusing the petals of flowers ! O Nectar !
O my ambrosial Flood ! Like a dog that laps
Little by little the sea-water, I too, partake, in small doses
Of Your Ocean of Mercy. Will You forsake me? – 13

வெள்ளத்துள் நா வற்றி-ஆங்கு, உன் அருள் பெற்றுத்
துன்பத்தின்(நின்)றும்
விள்ளக்கிலேனை விடுதி கண்டாய்? – விரும்பும் அடியார்
உள்ளத்து உள்ளாய், மன்னும் உத்தரகோசமங்கைக்கு அரசே,
கள்ளத்து உளேற்கு, அருளாய் களியாத களி, எனக்கே. – 14

O Lord of aeviternal Uttharakosamangkai ! Like the tongue
That is dry though amidst a flood, I too, notwithstanding
Your gift of mercy to me, am not freed of misery.
O One ensouled in loving devotees !
Will You forsake me?
Will You not grace me who am poised in slyness,
Grace me with the bliss, till now to me unknown? – 14

களிவந்த சிந்தையொடு உன் கழல் கண்டும், கலந்தருள
வெளி வந்திலேனை விடுதி கண்டாய்? –
மெய்ச் சுடருக்கு எல்லாம்
ஒளிவந்த பூம் கழல் உத்தரகோசமங்கைக்கு அரசே,
எளிவந்த எந்தை பிரான், என்னை ஆளுடை என் அப்பனே ! – 15

O Uttharakosamangai's King whose flowery ankleted feet
Are the source of all true lights ! O my Sire
And Lord-God who is easy of access ! O my Father
Who rules and has me as Your servitor ! Having beheld
Your ankleted feet with a rejoicing mind, I gained not Your grace
To get oned with You. Will You forsake me? – 15

என்னை 'அப்பா, அஞ்சல்,' என்பவர் இன்றி, நின்று
எய்த்து அலைந்தேன் ;
மின்னை ஒப்பாய்; விட்டிடுதி கண்டாய்? – உவமிக்கின், மெய்யே
உன்னை ஒப்பாய்; மன்னும் உத்தரகோசமங்கைக்கு அரசே,
அன்னை ஒப்பாய்; எனக்கு அத்தன் ஒப்பாய்;
என் அரும் பொருளே ! – 16

As there was none who could tell me, "O son, fear not !"
I roamed about all wearied. O fulgurant One !
Will You forsake me? Truly speaking Your peer is Your own
Self. O my rare Ens ! O King of ever-during

Uttharakosamangkai ! You are like mother !
You are like father ! – 16

பொருளே, தமியேன் புகல்-இடமே, நின் புகழ் இகழ்வார்
வெருளே, எனை விட்டிடுதி கண்டாய்? – மெய்ம்மையார்
விழுங்கும்
அருளே, அணி பொழில் உத்தரகோசமங்கைக்கு அரசே,
இருளே, வெளியே, இக-பரம் ஆகி இருந்தவனே. – 17

O Ens Entium ! O Refuge unto this lone one! O Dread
Unto them that besmirch Your glory!
Will You forsake me?
O Grace quaffed by them that are Truth-incarnate !
O King of Uttharakosamangkai girt with lovely groves !
O Murk ! O Light ! O One who is terrestrial
and ethereal ! – 17

'இருந்து என்னை ஆண்டுகொள்; விற்றுக்கொள்; ஒற்றிவை;'
என்னின் அல்லால்,
விருந்தினனேனை, விடுதி கண்டாய்? – மிக்க நஞ்சு அமுதா
அருந்தினனே, மன்னும் உத்தரகோசமங்கைக்கு அரசே,
மருந்தினனே, பிறவிப் பிணிப்பட்டு மடங்கினர்க்கே. – 18

O One who devoured abounding venom as ambrosia !
O King of sempiternal Uttharakosamangkai !
O Cathalicon unto them subject to the malady
Of embodiment ! "You may be pleased to rule me,
Sell me or pledge me." I, a stranger to Your love, can only
Say so. Will You forsake me? – 18

மடங்க என் வல் வினைக் காட்டை, நின் மன்
அருள் தீக் கொளுவும்
விடங்க, என்-தன்னை விடுதி கண்டாய்? – என் பிறவியை வே-

றொடும் களைந்து ஆண்டுகொள்; உத்தரகோச மங்கைக்கு அரசே,
கொடும் கரிக்குன்று உரித்து, அஞ்சு வித்தாய்,
வஞ்சிக் கொம்பினையே. - 19

O Self-born who gutted with the fire of Your ever-during Grace
The thicket of my cruel Karma ! Will You forsake me?
Do pluck out my embodiment, root and all and rule me,
O King of Uttharakosamangkai ! You excoriated
The fierce tusker – a dark hill --, and affrighted Her
Who is lithe like the *Vanji*-liana. - 19

கொம்பர் இல்லாக் கொடிபோல், அலமந்தனன்; கோமளமே,
வெம்புகின்றேனை விடுதி கண்டாய்? – விண்ணர் நண்ணுகில்லா
உம்பர் உள்ளாய்; மன்னும் உத்தரகோசமங்கைக்கு அரசே,
அம்பரமே, நிலனே, அனல், காலொடு, அப்பு, ஆனவனே. - 20

O Pulchritude par excellence ! You abide in the Empyrean
Which is inaccessible to the celestials ! O Sovereign
Of sempiternal Uttharakosamangkai, You are
Heaven, earth, fire, air and water. I wilt
Like the creeper that is without a prop. Alas,
I languish sorely. Will You forsake me? - 20

ஆனை வெம் போரில், குறும் தூறு எனப் புலனால் அலைப்புண் -
டேனை, எந்தாய், விட்டிடுதி கண்டாய்? – வினையேன் மனத்துத்
தேனையும், பாலையும், கன்னலையும், அமுதத்தையும், ஒத்து,
ஊனையும், என்பினையும், உருக்கா நின்ற ஒண்மையனே. - 21

Like brambles and briars caught under the feet
Of fighting elephants, I am tossed about
By my senses. O radiant One who sweetly pervades
The *manam* of this Karma-ridden one, like honey,

Milk, sweetcane-juice and ambrosia ! You thaw
My flesh and bones. O my Father,
will You forsake me? – 21

ஒண்மையனே, திருநீற்றை உத்தூளித்து, ஒளி மிளிரும்
வெண்மையனே, விட்டிடுதி கண்டாய்? – மெய் அடியவர்கட்கு
அண்மையனே, என்றும் சேயாய் பிறர்க்கு; அறிதற்கு அரிது ஆம்
பெண்மையனே, தொன்மை ஆண்மையனே,
அலிப் பெற்றியனே. – 22

O radiant One ! O One dazzling white with the Holy Ash
With which You are bedaubed ! O One close to the true
Servitors and far away from others ! O One
Of womanliness – rare to be comprehended !
O One of hoary manliness ! O One who is sexless !
Will You let go Your hold on me? – 22

பெற்றது கொண்டு பிழையே பெருக்கி, சுருக்கும் அன்பின்
வெற்று அடியேனை, விடுதி கண்டாய்? – விடிலோ கெடுவேன்;
மற்று, அடியேன்-தன்னை, தாங்குநர் இல்லை; என் வாழ்-முதலே,
உற்று, அடியேன், மிகத் தேறி நின்றேன்; எனக்கு உள்ளவனே. – 23

I but augment my flaws and faults with what
I am endowed with; I am a futile servitor whose love
Gets shrunk and shrunk. Will You let go your hold on me?
If You do so, I will perish; there is none else my support.
O the Source of my life ! O One who indwells me!
Blessed with Your presence, I stand clarified. – 23

உள்ளனவே நிற்க, இல்லன செய்யும் மையல் துழனி
வெள்ளனலேனை விடுதி கண்டாய்? – வியன் மாத் தடக் கைப்

பொள்ளல் நல் வேழத்து உரியாய், புலன்,
நின் கண் போதல் ஒட்டா,
மெள்ளெனவே மொய்க்கும் – நெய்க்குடம்-தன்னை
எறும்பு எனவே. – 24

O One who wears the hide of a stately tusker
Whose hollow proboscis is big, broad and long !
Like ants leisurely swarming over a pot of ghee,
My senses swarm over me and prevent me
From reaching You. Ignoring what I should do,
All-befuddled, I do forbidden things
In din and white heat. Will You forsake me? – 24

எறும்பிடை நாங்கூழ் என, புலனால் அரிப்புண்டு, அலந்த
வெறும் தமியேனை விடுதி கண்டாய்? – வெய்ய கூற்று ஒடுங்க,
உறும் கடிப் போது அவையே உணர்வு உற்றவர் உம்பர் உம்பர்
பெறும் பதமே, அடியார் பெயராத பெருமையனே. – 25

Like an earth-worm amidst ants, I am gnawed
By senses, and I, the worthless, lonely one, stand
Tossed about. You are the grand Beatitude of them
Who are oned with Your fragrant, flower feet
(One of) which kicked fierce Death to death.
O glorious One that never parts from Your
Servitor, will You let go Your hold on me? – 25

பெரு நீர் அற, சிறு மீன் துவண்டு-ஆங்கு, நினைப் பிரிந்த
வெகு நீர்மையேனை விடுதி கண்டாய்? – வியன் கங்கை பொங்கி
வரும் நீர் மடுவுள், மலைச் சிறு தோணி வடிவின், வெள்ளைக்
குரு நீர்மதி பொதியும் சடை, வானக் கொழு மணியே ! – 26

In the hollow formed by the swelling water of the great
Ganga, floats a little bark defying the current.
In form, like that bark is the white, colourful and cool
Crescent which crawls in Your dense matted hair.
O splendorous and supernal Ruby ! Like the little fish
That wilt when dries the abundant water,
I, the worthless one, languish. Will You forsake me? – 26

கொழு மணி ஏர் நகையார் கொங்கைக் குன்றிடைச் சென்று, குன்றி
விழும் அடியேனை விடுதி கண்டாய்? – மெய்ம் முழுதும் கம்பித்து,
அழும் அடியாரிடை ஆர்த்து வைத்து, ஆட்கொண்டருளி, என்னைக்
கழு மணியே, இன்னும் காட்டு கண்டாய் நின் புலன் கழலே. – 27

I ascend the hillocks of breasts of those whose smiles
Sparkle like the pearl serene, and fall down enervated.
Will You forsake me – Your servitor? You placed me fittingly
Amidst Your devotees that weep, their
entire frame enthrilled,
And rule me. O chastening Gem that cleanses the soul's dirt,
Be pleased ever more to reveal
Your ankleted feet of Gnosis. – 27

புலன்கள் திகைப்பிக்க, யானும் திகைத்து, இங்கு ஓர்
பொய்ந் நெறிக்கே
விலங்குகின்றேனை விடுதி கண்டாய்? – விண்ணும்,
மண்ணும், எல்லாம்
கலங்க, முந்நீர் நஞ்சு அமுது செய்தாய்; கருணாகரனே !
துலங்குகின்றேன் அடியேன்; உடையாய், என் தொழுகுலமே. – 28

My senses bewildered, I stand dazed. I am destined
To stray into the false path. Will You forsake me?

Even as the entire earth and the sky were steeped
In a dreadful turmoil, O Mercy-incarnate !
You quaffed the oceanic venom. O my Lord-Owner !
O God vouchsafed to my clan ! I, Your servitor,
Stand clarified (by Your grace). – 28

குலம் களைந்தாய்; களைந்தாய் என்னைக் குற்றம்;
கொற்றச் சிலை ஆம்
விலங்கல் எந்தாய், விட்டிடுதி கண்டாய்? – பொன்னின்
மின்னு கொன்றை
அலங்கல் அம் தாமரை மேனி அப்பா, ஒப்பு இலாதவனே,
மலங்கள் ஐந்தால் சுழல்வன், தயிரில் பொரு மத்து உறவே. – 29

You weeded out my 'pride of family;' You annulled my flaws.
O my Father whose triumphant bow is a mountain !
Will You forsake me? O Sire whose body blazes like
The beautiful red lotus and who wears a wreath
Of auric *Kondrai* ! O One beyond compare !
Like the stick that churns the curds,
I am stirred by the pentad of senses. – 29

மத்து உறு தண் தயிரின், புலன் தீக் கதுவக் கலங்கி,
வித்து உறுவேனை விடுதி கண்டாய்? – வெண் தலை மிலைச்சி,
கொத்து உறு போது மிலைந்து, குடர் நெடு மாலை சுற்றி,
தத்து உறு நீறுடன் ஆரச் செம் சாந்து அணி சச்சையனே. – 30

Adorned with a white skull and bunches of *Konrai* flowers,
You wear on Your neck a long garland like unto
Dangling entrails; You are bedaubed with the Holy Ash
That is splendorous; Your body is ruddy with the paste
Of sandal wood. O One whose hue is like *Vetchi*'s !
O One who is ever young ! Will You forsake me who am

Getting singed by the five senses, and who am
        Rooted in such agitation as when the cool curds
        Are stirred by the churning stick. – 30

சச்சையனே, மிக்க தண் புனல், விண், கால், நிலம், நெருப்பு, ஆம்
விச்சையனே, விட்டிடுதி கண்டாய்? – வெளியாய், கரியாய்,
பச்சையனே, செய்ய மேனியனே, ஒண் பட அரவக்
கச்சையனே – கடந்தாய் தடம் தாள அடல் கரியே. – 31

O ever-young Lord ! Such is Your gramarye that You
        Stand as the exceedingly cool water, ether, air,
Earth and fire. O One who is white, black and also
        Green in hue ! O One whose body is incarnadine !
You wear in Your waist the splendorously-hooded
        Cobra, as Your cincture. O Victor of the mighty
        Broad-footed tusker! Will You forsake me? – 31

அடல் கரி போல், ஐம் புலன்களுக்கு அஞ்சி அழிந்த என்னை
விடற்கு அரியாய், விட்டிடுதி கண்டாய்? – விழுத் தொண்டர்க்கு
அல்லால்
தொடற்கு அரியாய், சுடர் மா மணியே, சுடு தீச் சுழல,
கடல் கரிது ஆய் எழு நஞ்சு அமுது ஆக்கும் கறைக்கண்டனே. – 32

O One, rare to be apprehended save by Your
        Supreme servitors ! O bright-rayed Ruby great !
Even as fierce fire raged and swirled, rose from the sea
        The rare venom; You transformed it into nectar.
O One who sports in Your throat a dark patch ! I stand
        Quelled by the senses five which are puissant
        Like a warring tusker. Will You forsake me? – 32

கண்டது செய்து, கருணை-மட்டுப் பருகிக் களித்து,
மிண்டுகின்றேனை விடுதி கண்டாய்? – நின் விரை மலர்த் தாள்
பண்டு தந்தால் போல் பணித்து, பணிசெயக் கூவித்து, என்னைக்
கொண்டு, என் எந்தாய், களையாய் – களை ஆய குதுகுதுப்பே. – 33

Our Sire, having quaffed the honey of Your mercy
I grew inebriate, did things *manam*-borne
And roamed about in pride. Will You forsake me?
Even as ere while, You graced me with Your olent.
And lotus-flower-like feet, bless me again with them
And bid me render unto You holy service which
You should deign to accept and weed out from me
The prideful inebriation that bars deliverance. – 33

குதுகுதுப்பு இன்றி நின்று, என் குறிப்பே செய்து, நின் குறிப்பில்
விதுவிதுப்பேனை விடுதி கண்டாய்? – விரை ஆர்ந்து, இனிய
மது-மதுப் போன்று, என்னை வாழைப் பழத்தின்
மனம் கனிவித்து,
எதிர்வது எப்போது? பயில்வி, கயிலைப் பரம்பரனே ! – 34

I did as I liked without evincing joy in doing Your will.
Now I hasten to learn of Your will. Will You forsake me?
When will I come to Your presence with my *manam*
Made sweet and soft like the melliferous plantain-fruit?
O Ens Entium that abides at ever-fragrant Kailas !
Do teach me the way. – 34

பரம்பரனே, நின் பழ அடியாரொடும் என் படிறு
விரும்பு அரனே, விட்டிடுதி கண்டாய்? – மென் முயல் கறையின்
அரும்பு, அர, நேர் வைத்து அணிந்தாய், பிறவி ஐ-வாய் அரவம்
பொரும், பெருமான் – வினையேன் மனம் அஞ்சி,
பொதும்பு உறவே. – 35

O Ens Entium ! Even as You are pleased with the service
Of Your old servitors, O Hara ! You are equally pleased
With my deceptious service too. O One that wears
The shoot of a soft crescent impressed with the figure
Of a hare, and a snake, each facing the other !
The five-headed adder of embodiment so attacks me
That the terrified *manam* of mine which is Karma-ridden,
Seeks refuge in the trouble-ridden thicket.
Will You forsake me? – 35

பொதும்பு உறு தீப்போல் புகைந்து எரிய, புலன் தீக் கதுவ,
வெதும்புறுவேனை விடுதி கண்டாய்? – விரை ஆர் நறவம்
ததும்பும் மந்தாரத்தில் தாரம் பயின்று, மந்தம் முரல் வண்டு
அதும்பும், கொழும் தேன் அவிர் சடை வானத்து
அடல் அரைசே. – 36

In Your glowing matted hair damasked with rich
And melliferous *Mandaara* flowers, so full of fragrance,
The chafers practise *taaram*, opulent in strong musical notes,
And then switch on to notes of soft melody.
O puissant King of the Empyrean ! Like fire invading
The bole and burning it, my senses burn and smoke;
I get fried by such fire. Will You forsake me? – 36

அரைசே, அறியாச் சிறியேன் பிழைக்கு 'அஞ்சல்'
என்னின் அல்லால்,
விரை சேர் முடியாய், விடுதி கண்டாய்? – வெள் நகை, கரும் கண்,
திரை சேர் மடந்தை மணந்த திருப் பொன் பதப் புயங்கா,
வரை சேர்ந்து அடர்ந்து என்ன, வல்-வினை தான் வந்து
அடர்வனவே. – 37

O Lord adorned with serpents ! She whose teeth are white
And whose eyes are black, emerged from the Sea of Milk

And gained at-one-ment with Your auric feet.
O Monarch whose crown breathes fragrance !
Like mountains galore united in a fight, are out
To attack, my cruel deeds foregather and assail me.
Will You not offer me Refuge against the sins,
Which, I – the nescient one –, had committed?
Will You forsake me? - 37

அடர் புலனால், நின் பிரிந்து அஞ்சி, அம் சொல் நல்லார்-
அவர்-தம்
விடர் விடலேனை விடுதி கண்டாய்? – விரிந்தே எரியும்
சுடர் அனையாய், சுடுகாட்டு அரசே, தொழும்பர்க்கு அமுதே,
தொடர்வு-அரியாய், தமியேன், தனி நீக்கும் தனித்துணையே. - 38

O One who is like unto the spreading and burning fire !
O Sovereign of the Crematory! O Ambrosia unto servitors !
O One well-nigh impossible of access ! O unique Help
That annuls the utter loneliness of my lone self !
Distressed by senses, I parted from You; I am scared.
I have skill none to break the charm of sweet-tongued
Damsels. Will You yet forsake me? - 38

தனித் துணை நீ நிற்க, யான் தருக்கி, தலையால் நடந்த
வினைத் துணையேனை விடுதி கண்டாய்? – வினையேனுடைய
மனத் துணையே, என்-தன்-வாழ்-முதலே,
எனக்கு எய்ப்பில் வைப்பே,
தினைத்துணையேனும் பொறேன், துயர் ஆக்கையின்
திண்வலையே. - 39

You are the Help unto my *manam*; I stand shackled by *Karma*
You are the cause of my very being, O Wealth of mine
In my indigence ! Not a whit can I bear this mighty net
Of a body – the genesis of all troubles –; while You,

The peerless Help, were there, driven by pride,
I walked with my head. Alas, I hold fast to Karma
As my aid ! Will You forsake me yet? – 39

வலைத்தலை மான் அன்ன நோக்கியர் நோக்கின் வலையில் பட்டு,
மிலைத்து அலைந்தேனை விடுதி கண்டாய்? –
வெள் மதியின் ஒற்றைக்
கலைத் தலையாய், கருணாகரனே, கயிலாயம் என்னும்
மலைத் தலைவா, மலையாள் மணவாள, என் வாழ்-முதலே. – 40

O One that wears a silvery digit of the moon on Your crest !
O Abode of mercy ! O Lord of the Mount-Kailash !
O Consort
Of the Daughter of Himavant ! O the Source of my Life !
I roamed about caught in the net of fawn-eyed damsels.
Will You yet forsake me? – 40

முதலைச் செவ் வாய்ச்சியர் வேட்கை வெந்நீரில் கடிப்ப மூழ்கி,
விதலைச் செய்வேனை விடுதி கண்டாய்? – விடக்கு ஊன் மிடைந்த
சிதலைச் செய் காயம் பொறேன்; சிவனே, முறையோ? முறையோ?
திதலைச் செய் பூண் முலை மங்கை பங்கா, என் சிவகதியே ! – 41

O One concorporate with Her whose jeweled breasts
Are pervaded by the sallow hue ! O my auspicious way !
O Lord Siva ! I quake deep immersed in the water,
Hot with passion for women who are red-lipped
And who are cruel like the crocodile ! Will You forsake me?
I cannot endure this reeking body filled with flesh –
The home of illth. Is it proper that I should
Endure, aye, endure this plight? – 41

கதி அடியேற்கு உன்கழல் தந்தருளவும், ஊன் கழியா
விதி அடியேனை விடுதி கண்டாய்? – வெள் தலை முழையில்

பதி உடை வாள் அரப் பார்த்து, இறை பைத்துச் சுருங்க, அஞ்சி,
மதி நெடு நீரில் குளித்து, ஒளிக்கும் சடை மன்னவனே. - 42

The shiny snake that dwells in the hole
Of the white skull, rears its hood, looks hither and thither
And then slinks. Witnessing this, the crescent feels scared
And dives into the great watery expanse of the Ganga
And thither hides itself. O King, it is in Your matted hair
These abide. Even though Your divine feet have
Conferred on me, Your servitor, the great way of Gnosis,
I have not scuffled off my mortal coil.
Will You forsake me? - 42

மன்னவனே, ஒன்றும் ஆறு அறியாச் சிறியேன் மகிழ்ச்சி
மின்னவனே, விட்டிடுதி கண்டாய்? – மிக்க வேத மெய்ந்நூல்
சொன்னவனே, சொல் கழிந்தவனே, கழியாத் தொழும்பர்
முன்னவனே, பின்னும் ஆனவனே? இம் முழுதையுமே. - 43

O One who proclaimed the sublime and true Vedic scripture !
O One beyond the pale of words !
O One who stands before
Your inseparable devotees ! It is You who stand behind them
As their prop ! O One who is all in all ! O Lord, unto me,
The little one that knows not the way to get oned with You,
You stand as blissful Light. Will You forsake me? - 43

முழுது அயில் வேல் கண்ணியர் என்னும் மூரித் தழல் முழுகும்
விழுது அனையேனை விடுதி கண்டாய்? – நின் வெறி மலர்த் தாள்
தொழுது செல் வானத் தொழும்பரில் கூட்டிடு; 'சோத்தம்' பிரான்;
பழுது செய்வேனை விடேல்; உடையாய்,
உன்னைப் பாடுவனே. - 44

O my God and Lord-Owner ! Lo, damsels sport eyes
Which are ever-keen like the spear; I am like butter
Sunk in their eyes which are great and blazing fire.
Will You forsake me? I will sing Your praises.
Do link me with Your ethereal servitors who adore
Your fragrant and lotus-like feet and flourish.
I am a wrong-doer; pray, do not give me up.
I offer my humble obeisance to You, O God. – 44

பாடிற்றிலேன்; பணியேன்; மணி, நீ ஒளித்தாய்க்குப் பச்சூன்
வீடிற்றிலேனை விடுதி கண்டாய்? – வியந்து, ஆங்கு அலறித்
தேடிற்றிலேன்; 'சிவன் எவ்விடத்தான்? எவர் கண்டனர்?' என்று
ஓடிற்றிலேன்; கிடந்து உள் உருகேன்; நின்று உழைத்தனனே. – 45

I do not sing of Your praises, O Ruby ! I do not adore You.
You have concealed Yourself from me; for Your sake
I have not cast away my body of raw flesh.
Will You forsake me? Struck with wonder, I do not
Cry aloud and go in quest of You. I do not run about
Asking: "Where indeed is Siva? Who has beheld Him?"
I do not melt in love for You. I but grieve in vain. – 45

உழைதரு நோக்கியர் கொங்கை, பலாப்பழத்து ஈயின் ஒப்பாய்,
விழை தருவேனை விடுதி கண்டாய்? – விடின் 'வேலை நஞ்சு உண்
மழை தரு கண்டன், குணம் இலி, மானிடன், தேய் மதியன்,
பழை தரு மா பரன்' என்று என்று அறைவன், பழிப்பினையே. – 46

Like flies swarming over the drupels of jack-fruit
My thoughts hover over the buxom breasts of belles
Whose eyes are like the antelope's. Will You forsake me?
If You abandon me, I will deride and say that You are
The One whose throat is dark as You quaffed
The oceanic venom, the One who is virtueless, the One

Who is a mere man, the One who is of waning intellect
And the great and hoary Mendicant. Thus and thus
Will I leer at You, fleer at You and sneer at You. – 46

பழிப்பு இல் நின் பாதப் பழம் தொழும்பு எய்தி, விழ, பழித்து,
விழித்திருந்தேனை விடுதி கண்டாய்? – வெண் மணிப் பணிலம்
கொழித்து, மந்தாரம் மந்தாகினி நுந்தும், பந்தப் பெருமை
தழிச் சிறை நீரில், பிறைக் கலம் சேர்தரு தாரவனே. – 47

The Ganga that flows in the crest of Siva,
Shores up white pearls, conches and *Mandaara* flowers.
In its dammed waters, the crescent floats as a barkentine.
You, O Lord, wear a wreath of *Kondrai* flowers.
I gained the hoary servitorship of Your blameless
And sacred feet; yet I let it slip away
I deride You bewildered. Will You forsake me? – 47

தாரகை போலும் தலைத் தலை-மாலை, தழல் அரப் பூண்
வீர, என்-தன்னை விடுதி கண்டாய்? – விடின், என்னை மிக்கார்
'ஆர் அடியான்' என்னின், 'உத்தரகோசமங்கைக்கு அரசின்
சீர் அடியார் அடியான்' என்று நின்னைச் சிரிப்பிப்பனே. – 48

O Hero who wears on Your head a chaplet of skulls
Like unto a wreath of stars, You are adorned with
Jewels -- the serpents fierce as fire. Will You forsake me?
If You abandon me, when the lofty ones question me thus:
"Whose servitor are You?" I will tell them: "I am the servitor
Of the glorious servitors of the
King of Uttharakosamangkai"
And cause them laugh at You. – 48

'சிரிப்பிப்பன், சீறும் பிழைப்பை; தொழும்பையும் ஈசற்கு' என்று
விரிப்பிப்பன்; என்னை விடுதி கண்டாய்? – விடின், 'வெம் கரியின்

உரிப் பிச்சன், தோல் உடைப் பிச்சன், நஞ்சு, ஊண் பிச்சன்,
ஊர்ச் சுடுகாட்டு
எரிப் பிச்சன், என்னையும் ஆளுடைப் பிச்சன்'
என்று ஏசுவனே. - 49

Will You forsake me? If You do so, for the fault of ditching me
I will cause others to deride You. I will eke make all men
Say that I am solely dedicated to the service of the Lord-God.
Lo, I will rail You thus: "He indeed is the mad One
Who is clad in the skin of a firerce tusker; He is
The frenzied One who is robed in the skin
Of a tiger; He is the demented One who ate the venom;
He is the crazy One who dances in the fire
Of the rural crematorium; He is the lunatic
That has me as His servitor." - 49

ஏசினும், யான், உன்னை ஏத்தினும், என் பிழைக்கே குழைந்து
வேசறுவேனை விடுதி கண்டாய்? – செம் பவள வெற்பின்
தேசு உடையாய்; என்னை ஆளுடையாய்; சிற்றுயிர்க்கு இரங்கி,
காய் சின ஆலம் உண்டாய் – அமுது உண்ணக் கடையவனே. - 50

திருச்சிற்றம்பலம்

O One whose divine frame sports the sheen of a ruddy
Coral hill ! O One who has me as Your slave !
As of right, You are entitled to feast on Nectar.
Yet, pitying the petty beings, You quaffed
The *Halahala* venom that rose up with murderous speed.
Whether I, the basest, praise You or dispraise You,
I will rue my offense and will grieve distressed.
Will You alas, forsake me, poor me? - 50

Tiruchchitrambalam

7. திரு எம்பாவை

திருச்சிற்றம்பலம்

'ஆதியும் அந்தமும் இல்லா அரும் பெரும்
சோதியை யாம் பாடக் கேட்டேயும், வாள் தடம் கண்
மாதே ! வளருதியோ? வன் செவியோ நின் செவி-தான்?
மா தேவன் வார் கழல்கள் வாழ்த்திய வாழ்த்து ஒலி போய்
வீதி வாய்க் கேட்டலுமே, விம்மி விம்மி, மெய்ம் மறந்து,
போது ஆர் அமளியின் மேல் நின்றும் புரண்டு, இங்ஙன்
ஏதேனும் ஆகாள், கிடந்தாள்; என்னே ! என்னே !
ஈதே எம் தோழி பரிசு?' – ஏல் ஓர் எம்பாவாய் ! – 1

7. Tiru Empaavai

Tirucchitrambalam

O lass with bright and long eyes ! Having hearkened
To our hymning the rare and immense Flame
That is without beginning or end, will you slumber on?
Are your ears so hard of hearing? As the sound
Of the benedictory words in praise of the God of gods
Who wears long anklets, wafted over the street,
She sobbed and sobbed, rolled down from her
Flower-bestrewn bed and lay hapless on the floor,
In a trance. What may this be? Aye, what may this be?
Lo, this indeed is her true nature; Empaavaai ! – 1

'"பாசம் பரஞ்சோதிக்கு" என்பாய், இராப் பகல் நாம்
பேசும்போது; எப்போது இப் போது ஆர் அமளிக்கே
நேசமும் வைத்தனையோ? நேரிழையாய் !' – 'நேரிழையீர் !
சீ ! சீ ! இவையும் சிலவோ? விளையாடி

ஏசும் இடம் ஈதோ? விண்ணோர்கள் ஏத்துதற்குக்
கூசும் மலர்ப் பாதம் தந்தருள வந்தருளும்
தேசன், சிவலோகன், தில்லைச் சிற்றம்பலத்துள்
ஈசனார்க்கு அன்பு ஆர்? யாம் ஆர்?' – ஏல் ஓர் எம்பாவாய்! – 2

In our confabulation during night as well as day,
You would say: "My love is for Siva, the supernal Flame."
Lo, did you now transfer your love to your flower-strewn bed,
O you bejewelled belle?
"Fie, fie on you, O ye bejewelled? Are these a few
Of your denigrating remarks? Is this the time
To sport and make fun? He whose form is Light,
Has deigned to come down to grace us with
His lotus-like feet which shy away when the celestials
Hail them. He is the Lord of Siva-loka; He is
The Lord-God of the Chitrambalam at Tillai.
Who indeed are His loving devotees?
Who indeed are we, Empaavaai !" – 2

'முத்து அன்ன வெள் நகையாய்! முன் வந்து, எதிர் எழுந்து, "என்
அத்தன், ஆனந்தன், அமுதன்" என்று அள்ளூறித்
தித்திக்கப் பேசுவாய், வந்து உன் கடை திறவாய்' –
'பத்து உடையீர்! ஈசன் பழ அடியீர்! பாங்கு உடையீர்!
புத்து அடியோம் புன்மை தீர்த்து ஆட்கொண்டால்,
பொல்லாதோ?' –
'எத்தோ நின் அன்புடைமை? எல்லோம் அறியோமோ?' –
'சித்தம் அழகியார் பாடாரோ, நம் சிவனை?' –
'இத்தனையும் வேண்டும் எமக்கு' – ஏல் ஓர் எம்பாவாய்! – 3

O One whose teeth are white as pearl ! You will daily
Wake up before we bestir, come before us
And affirm thus: "The form of our Sire is bliss; He is
The One ambrosial." Thus, even thus, will you

Utter words suffused with your salival sweetness.
Well, come, open your door.
"You foster great love for our God; Yours indeed is
Hoary servitorship. If you who are
Established in the service of Siva, do away with our –
The new servitors' littleness and rule us,
Will it spell evil?"
"Ha, is your love deceptious? Do we not all of us,
Know that your love is true? Will not those
Of chastened heart, hymn and hail our Siva?
Well, we who have come to wake you up,
Deserve all these, Empaavaai ! – 3

'ஒள் நித்தில நகையாய் ! இன்னம் புலர்ந்தின்றோ?' –
'வண்ணக் கிளி மொழியார் எல்லாரும் வந்தாரோ?' –
'எண்ணிக்கொடு உள்ளவா சொல்லுகோம்: அவ்வளவும்
கண்ணைத் துயின்று, அவமே காலத்தைப் போக்காதே' –
'விண்ணுக்கு ஒரு மருந்தை, வேத விழுப் பொருளை,
கண்ணுக்கு இனியானை, பாடிக் கசிந்து, உள்ளம்
உள் நெக்கு, நின்று உருக, யாம் மாட்டோம்; நீயே வந்து
எண்ணி, குறையில், துயில்' – ஏல் ஓர் எம்பாவாய் ! – 4

O One of pearly white teeth, has it not dawned yet for you?
Have they all -- the beautiful psittacine warblers, arrived?
We will count and report to you truly; yet do not meanwhile,
Close your eyes and waste your time.
He is the peerless and supernal Catholicon; He is the lofty import
Of the Vedas; He is the One that sweetens our vision:
We should so sing of Him that our hearts should melt
And our souls should dissolve in ecstasy.
So, we will not do the reckoning. May you come out
And do it; if there be any deficit in number,
Go back to slumber on, Empaavaai ! – 4

'மால் அறியா, நான்முகனும் காணா மலையினை, "நாம்
போல் அறிவோம்", என்று உள்ள பொக்கங்களே பேசும்
பால் ஊறு தேன் வாய்ப்படிறீ ! கடை திறவாய்.
ஞாலமே, விண்ணே, பிறவே, அறிவு-அரியான்
கோலமும், நம்மை ஆட்கொண்டருளிக் கோதாட்டும்
சீலமும் பாடி, "சிவனே ! சிவனே !" என்று
ஓலம் இடினும், உணராய், உணராய் காண் !
ஏலக் குழலி பரிசு' – ஏல் ஓர் எம்பாவாய் ! – 5

"We know of Annamalai unknown to Vishnu and unbeheld
By Brahma, the Four-faced." Thus you --
The deceptious one in whose mouth, milk and honey flow--,
Articulate falsehoods in which you are well versed.
Come and unbar the doors of your threshold.
Lo, the earth, the heaven and the dwellers
Of other planets, admiring His beauty -- rare to be
Comprehended --, sing of His great qualities
By which He enslaves us, rids us of our flaws
And rules us in grace. Thus they hail Him
And chant: "Siva ! O Siva !" Though they cry hoarse,
You whose tresses are perfumed, do not feel it,
Aye, do not feel it. Such is your plight, Empaavaai ! – 5

"மானே ! நீ நென்னலை, "நாளை வந்து உங்களை
நானே எழுப்புவன்" என்றலும், நாணாமே
போன திசை பகராய்; இன்னம் புலர்ந்தின்றோ ?
வானே, நிலனே, பிறவே, அறிவு-அரியான்
தானே வந்து, எம்மைத் தலையளித்து, ஆட்கொண்டருளும்
வான் வார் கழல் பாடி வந்தோர்க்கு, உன் வாய் திறவாய் !
ஊனே உருகாய், உனக்கே உறும்; எமக்கும்
ஏனோர்க்கும் தம் கோனைப் பாடு' – ஏல் ஓர் எம்பாவாய் ! – 6

O gazelle-like one, you said: "On the morrow, I myself
Will come to wake ye up." Pray, tell us the direction
Into which your pridian promise shamelessly frittered away.
Has it not dawned for you yet? Unto us who come
Singing the lofty, long, ankleted and sacred feet of Him
Who is unknown to the heaven, the earth and all else,
And who on His own free volition deigns to come down
To foster us and rule us by enslaving us,
You ope not your lips; neither does your body melt in love.
Such deportment befits you alone. Lo, bestir
Yourself and come forth to sing Him who is
Our Lord as well as of others, Empaavaai ! – 6

'அன்னே, இவையும் சிலவோ? பல அமரர்
உன்னற்கு அரியான், ஒருவன், இரும் சீரான்,
சின்னங்கள் கேட்ப, "சிவன்" என்றே வாய் திறப்பாய்;
"தென்னா" என்னா முன்னம், தீ சேர் மெழுகு ஒப்பாய்;
"என்னானை, என் அரையன், இன் அமுது" என்று எல்லோமும்
சொன்னோம் கேள், வெவ்வேறாய்; இன்னம் துயிலுதி யோ?
வன் நெஞ்சப் பேதையர்போல் வாளா கிடத்தியால்,
என்னே துயிலின் பரிசு?' – ஏல் ஓர் எம்பாவாய் ! – 7

O mother, are these too a few of your traits? He is the peerless One
Impossible to know of by the many celestials; He is
The God of sublime greatness. When divine instruments
Blare His glory, you would ope your lips and say:
"Siva, Siva!"
Even before the sound '*Tennaa*' is uttered, you would
Melt like wax in fire. Now listening to our several praises
Of Him as 'my Chief, my Monarch and my nectarean One'
Will you still slumber on? Like the addle-pated
And hardened ones, you lie abed in indolence. What can
We say of the greatness of such sleep, Empaavaai ! – 7

'கோழி சிலம்ப, சிலம்பும் குருகு எங்கும்;
ஏழில் இயம்ப, இயம்பும் வெண் சங்கு எங்கும்;
கேழ் இல் பரஞ்சோதி, கேழ் இல் பரங்கருணை,
கேழ் இல் விழுப்பொருள்கள் பாடினோம்; கேட்டிலையோ?
வாழி ! ஈது என்ன உறக்கமோ? வாய் திறவாய் !
ஆழியான் அன்புடைமை ஆம் ஆறும் இவ்வாறோ?
ஊழி முதல்வனாய் நின்ற ஒருவனை,
ஏழை பங்காளனையே பாடு !' – ஏல் ஓர் எம்பாவாய் ! – 8

When chanticleer crows, other birds begin to twitter everywhere;
When instruments melodise the sevenfold music,
White conches blare everywhere. Well, we sang of the lofty
And non-pareil supernal Flame that is Siva,
His peerless and divine mercy and His virtues beyond compare.
Did you not hearken to these? May you flourish !
What kind of sleep is this? You ope not your lips. Is this
Indeed the state of hers who in love is devoted to Siva
Like Vishnu whose bed is the Sea of Milk?
He remains the sole Lord at the end of the
Great Dissolution.
Lo, sing Him who is concorporate with His Consort,
Empaavaai ! – 8

'முன்னைப் பழம் பொருட்கும் முன்னைப் பழம் பொருளே !
பின்னைப் புதுமைக்கும் பேர்த்தும் அப் பெற்றியனே !
உன்னைப் பிரானாகப் பெற்ற உன் சீர் அடியோம்
உன் அடியார் தாள் பணிவோம்; ஆங்கு அவர்க்கே
பாங்கு ஆவோம்;
அன்னவரே எம் கணவர் ஆவார்; அவர் உகந்து
சொன்ன பரிசே தொழும்பாய்ப் பணி செய்வோம்;
இன்ன வகையே எமக்கு எம் கோன் நல்குதியேல்,
என்ன குறையும் இலோம்' – ஏல் ஓர் எம்பாவாய் ! – 9

O Ens who is more ancient than all the most ancient !
O One whose nature is more new than the most new !
We who have You as our Lord-God, are Your glorious slaves.
We will but adore the sacred feet of Your servitors;
We will belong only to them; it is they who will be
Our respective husbands. What, in joy, they bid us,
We will do, as their slaves. O our Sovereign-Lord ! If You
Bless us thus, we will lack nothing, Empaavaai ! – 9

'பாதாளம் ஏழினும் கீழ் சொல்-கழிவு பாத மலர்;
போது ஆர் புனை முடியும் எல்லாப் பொருள் முடிவே !
பேதை ஒரு பால்; திருமேனி ஒன்று அல்லன்;
வேத முதல்; விண்ணோரும், மண்ணும், துதித்தாலும்,
ஓத உலவா ஒரு தோழம் தொண்டர் உளன்;
கோது இல் குலத்து, அரன்-தன் கோயில் பிணாப் பிள்ளைகாள் !
ஏது அவன் ஊர்? ஏது அவன் பேர்? ஆர் உற்றார்? ஆர் அயலார்?
ஏது அவனைப் பாடும் பரிசு?' – ஏல் ஓர் எம்பாவாய் ! – 10

Far beyond the seven nether worlds are His ineffable
Flower-feet ! His flower-studded crown is the very
Peak of all Scriptures ! He is concorporate with His Consort !
His sacred form is not one only. He is the Genesis
Of the Vedas. He is but hailed by heaven and earth inadequately.
Lo, His servitors are legion. O ye flawless clan
Of hierodules attached to the shrine of Siva ! What indeed
Is His polis? What is His name? Who are His kin? Who are
Strangers unto Him? How may He be sung,
Empaavaai ! – 10

'மொய் ஆர் தடம் பொய்கை புக்கு, முகேர் என்னக்
கையால் குடைந்து குடைந்து, உன் கழல் பாடி,
ஐயா ! வழி அடியோம் வாழ்ந்தோம் காண்; ஆர் அழல்போல்

செய்யா ! வெள் நீறு ஆடீ ! செல்வா ! சிறு மருங்குல்
மை ஆர் தடம் கண் மடந்தை மணவாளா !
ஐயா ! நீ ஆட்கொண்டருளும் விளையாட்டில்
உய்வார்கள் உய்யும் வகை எல்லாம், உய்ந்து ஒழிந்தோம்;
எய்யாமல் காப்பாய் எமை' – ஏல் ஓர் எம்பாவாய் ! – 11

O One whose hue is ruddy like the fiercely burning fire !
O One fully bedaubed with the white Holy Ash !
O opulent One ! O Consort of Her whose broad eyes are
Touched with khol and whose waist is willowy !
O Sire, the wide pool swarmed over by chafers,
We enter dinsomely, and with arms outstretched,
We plunge and plunge, hailing Your divine feet.
Thus do we, Your traditional servitors thrive.
O Sire, by Your divine sport of enslaving, they that are
Freed from misery, have come by salvific joy.
We too have gradually gained such redemptive grace.
Pray, save us from our wearying embodiment,
Empaavaai ! – 11

'ஆர்த்த பிறவித் துயர் கெட, நாம் ஆர்த்து ஆடும்
தீர்த்தன்; நல் தில்லைச் சிற்றம்பலத்தே தீ ஆடும்
கூத்தன்; இவ்வானும், குவலயமும், எல்லோமும்,
காத்தும், படைத்தும், கரந்தும், விளையாடி,
வார்த்தையும் பேசி, வளை சிலம்ப, வார் கலைகள்,
ஆர்ப்பு அரவம் செய்ய, அணி குழல் மேல் வண்டு ஆர்ப்ப,
பூத் திகழும் பொய்கை குடைந்து, உடையான் பொன் பாதம்
ஏத்தி, இரும் சுனை நீர் ஆடு' – ஏல் ஓர் எம்பாவாய் ! – 12

He is the holy ford where we can bathe in joy and get rid
Of our fettering embodiment. He is the God that dances
In the Hall of Gnosis at beautiful Tillai, holding fire
In His hand. He is the God who evolves,
fosters and resolves

The heaven, the earth and all of us, as if it were a play.
    Let us hymn His glory and bathe in the flowery pool
The while chafers circle and bombinate over our jewelled tresses,
    Our bangles tinkle and our fastened girdles
And ornaments sway and jingle. Lo, may you hail
    The auric feet of the Lord and plunge in the great
    Spring, Empaavaai ! – 12

'பைம் குவளைக் கார் மலரால், செம் கமலப் பைம் போதால்,
அங்கம் குருகு இனத்தால், பின்னும் அரவத்தால்,
தம்கண் மலம் கழுவுவார் வந்து சார்தலினால்,
எங்கள் பிராட்டியும், எம் கோனும், போன்று இசைந்த
பொங்கு மடுவில், புகப் பாய்ந்து, பாய்ந்து; நம்
சங்கம் சிலம்ப, சிலம்பு கலந்து ஆர்ப்ப;
கொங்கைகள் பொங்க; குடையும் புனல் பொங்க;
பங்கயப் பூம் புனல் பாய்ந்து ஆடு' – ஏல் ஓர் எம்பாவாய் ! – 13

The pool of deep and swelling water is like unto
    The harmonious combination of our Goddess Uma
And Sovereign Siva, as it is full of the twitter
    Of birds as well as the hiss of water-snakes
And of devotees that come there to wash off their *malam*.
    Let us barge into the swelling water, plunge and plunge,
The while our chank-bangles jingle and our anklets tinkle
    And thus produce a mingling sound;
Let us so plunge into the pool of fresh lotus flowers
    And bathe that our breasts and the pool water
    Swell, Empaavaai ! – 13

'காது ஆர் குழை ஆட, பைம் பூண் கலன் ஆட,
கோதை குழல் ஆட, வண்டின் குழாம் ஆட,
சீதப் புனல் ஆடி, சிற்றம்பலம் பாடி,

வேதப் பொருள் பாடி, அப் பொருள் ஆமா பாடி,
சோதி திறம் பாடி, சூழ் கொன்றைத் தார் பாடி,
ஆதி திறம் பாடி, அந்தம் ஆமா பாடி,
பேதித்து நம்மை, வளர்த்து எடுத்த பெய்வளை-தன்
பாதத் திறம் பாடி, ஆடு' – ஏல் ஓர் எம்பாவாய் ! – 14

Ear-pendants are a-dangle; jewels wrought of fresh gold sway;
Chaplets on tresses flutter; swarms of chafers dance:
It is thus we bathe in cool water, sing of Chitrambalam,
So hymn the import of the Veda that it becomes ours,
Melodise the valiancy of Siva – the Flame –, hail in verse
His wreath of *Konrai*, extol in song His being
The First as well as the Last and celebrate in solemn strain
The greatness of the bebangled Uma's sacred feet
Who severally and commensurate with our attainment,
Fosters us. Sing of these and bathe, Empaavaai ! – 14

'ஓர் ஒரு கால் "எம்பெருமான்" என்று என்றே, நம்பெருமான்
சீர் ஒரு கால் வாய் ஓவாள்; சித்தம் களி கூர,
நீர் ஒரு கால் ஓவா நெடும் தாரை கண் பனிப்ப,
பார் ஒரு கால் வந்தனையாள்; விண்ணோரைத் தான் பணியாள்;
பேர் அரையற்கு இங்ஙனே பித்து ஒருவர் ஆம் ஆறும்
ஆர் ஒருவர்? இவ்வண்ணம் ஆட்கொள்ளும் வித்தகர் தாள்,
வார் உருவப் பூண் முலையீர், வாய் ஆர நாம் பாடி,
ஏர் உருவப் பூம் புனல் பாய்ந்து ஆடு' – ஏல் ஓர் எம்பாவாய் ! – 15

O ye of beautifully bejewelled breasts covered by
Breast-bands ! Now and then would she say : "Our God!"
Lo, now her mouth ceases not to articulate the praises
Of Our Lord; her *manam* rejoices exceedingly;
From her eyes flow long streams of tears non-stop;
She falls on the ground but once and does her

Adoration without raising; never would she worship
Other gods. Is it thus one gets maddened
By the Great God? Lo, who indeed is the One whose
Form is Gnosis and who enslaves others thus?
We will, with full-throated ease hail Him and may you
Leap into the beautiful and flower-studded pool
And bathe, Empaavaai ! – 15

‘முன்னி, கடலை, சுருக்கி எழுந்து, உடையாள்
என்னத் திகழ்ந்து, எம்மை ஆளுடையாள் இட்டிடையின்
மின்னிப் பொலிந்து, எம்பிராட்டி திருவடிமேல்
பொன் அம் சிலம்பில் சிலம்பி, திருப்புருவம்
என்னச் சிலை குலவி, நம்-தம்மை ஆளுடையாள் -
தன்னில் பிரிவு இலா எம் கோமான் அன்பர்க்கு
முன்னி, அவள், நமக்கு முன் சுரக்கும் இன் அருளே
என்னப் பொழியாய் மழை’ – ஏல் ஓர் எம்பாவாய் ! – 16

O Cloud, first suck the water of this sea, rise up
And turn blue like the hue of Her divine frame –
The Mother who has us as Her servitors. Lo, flash
Like Her willowy and fulgurant waist and resound
Like the auric anklets of our Magna Mater; form
A rain-bow like unto Her divine brow.
He is inseparable from that Goddess who owns us as Her
Slaves; on His devotees and on us, the lasses, Her holy
Bosom pours in spontaneous celerity sweet grace.
May you too cause such down-pour, Empaavaai ! – 16

‘செம் கண்-அவன்பால், திசைமுகன்பால், தேவர்கள்பால்,
எங்கும் இலாதது ஓர் இன்பம் நம் பாலதா,
கொங்கு உண் கரும் குழலி ! நம்-தம்மைக் கோதாட்டி,
இங்கு, நம் இல்லங்கள் தோறும் எழுந்தருளி,

செம்கமலப் பொன் பாதம் தந்தருளும் சேவகனை,
அம் கண் அரசை, அடியோங்கட்கு ஆர் அமுதை,
நங்கள் பெருமானை, பாடி, நலம் திகழ,
பங்கயப் பூம் புனல் பாய்ந்து, ஆடு' – ஏல் ஓர் எம்பாவாய் ! – 17

O lass whose darksome locks are fragrant ! The Bliss
Beyond compare which is not attainable by
Vishnu whose eyes are streaked red, by Brahma,
The four-faced or by other gods, is made ours
By His grace; it is thus He has glorified us.
He – the Lord-Hero –, visited each of our homes
And conferred on us His divine feet, lovely as the red lotus.
He is truly the Nectar to us who are the slaves
Of the Sovereign whose lovely eyes are suffused with mercy.
May you sing our God's praises, and leap into
The lotus-studded pool and bathe, to come by
Weal and welfare, Empaavaai ! – 17

'அண்ணாமலையான் அடிக் கமலம் சென்று இறைஞ்சும்
விண்ணோர் முடியின் மணித் தொகை வீறு அற்றால் போல்,
கண் ஆர் இரவி கதிர் வந்து கார் கரப்ப,
தண் ஆர் ஒளி மழுங்கி, தாரகைகள்-தாம் அகல,
பெண் ஆகி, ஆண் ஆய், அலி ஆய், பிறங்கு ஒலி சேர்
விண் ஆகி, மண் ஆகி, இத்தனையும் வேறு ஆகி,
கண் ஆர் அமுதமும் ஆய், நின்றான் கழல் பாடி,
பெண்ணே ! இப்பூம்புனல் பாய்ந்து ஆடு' –
ஏல் ஓர் எம்பாவாய் ! – 18

O lass, like the lustre of the gems inlaid in the crowns
Of the celestials getting dimmed, when the Devas
Bow down at the lotus-like divine feet of the Lord
Of Annamalai, darkness fades away and the cool light

Of the stars vamooses, when the rays of the beautiful Day-star
Begin to spread. At that hour, sing the sacred feet
Of Him – the Nectar that is sipped by devotee-eyes –,
Who is female, male and neither of either
And who is the effulgent ether and earth and who is
Different from these. Sing of His ankleted feet, plunge
Into the water and bathe, Empaavaai ! – 18

"உன் கையில் பிள்ளை உனக்கே அடைக்கலம்" என்று
அங்கு அப் பழஞ்சொல் புதுக்கும் எம் அச்சத்தால்,
எங்கள் பெருமான், உனக்கு ஒன்று உரைப்போம், கேள் !
எம் கொங்கை நின் அன்பர் அல்லார் தோள் சேரற்க;
எம் கை உனக்கு அல்லாது எப் பணியும் செய்யற்க,
கங்குல், பகல் எம் கண் மற்று ஒன்றும் காணற்க.
இங்கு இப் பரிசே எமக்கு எம் கோன் நல்குதியேல்,
எங்கு எழில் என் ஞாயிறு எமக்கு?' – ஏல் ஓர் எம்பாவாய் ! – 19

"You are the refuge of our child entrusted to your hand."
We dread when this adage is renewed (for us).
So, our God we make a submission to You; deign to
Hear it. Let none but Your servitors embrace
Our breasts with their arms; let our manual services
Be for You alone; let our eyes – be it day or night –,
Behold nought but You. If You – our King –, be pleased
To grant us this boon, here and now, what matters it
To us whither the sun rises, Empaavaai ! – 19

'போற்றி ! அருளுக, நின் ஆதி ஆம் பாத மலர்.
போற்றி ! அருளுக, நின் அந்தம் ஆம் செம் தளிர்கள்.
போற்றி ! எல்லா உயிர்க்கும் தோற்றம் ஆம் பொன் பாதம்.
போற்றி ! எல்லா உயிர்க்கும் போகம் ஆம் பூம் கழல்கள்.
போற்றி ! எல்லா உயிர்க்கும் ஈறு ஆம் இணை-அடிகள்.

போற்றி ! மால், நான்முகனும், காணாத புண்டரிகம்.
போற்றி ! யாம் உய்ய, ஆட்கொண்டருளும் பொன் மலர்கள்.
போற்றி ! யாம் மார்கழி நீர் ஆடு' – ஏல் ஓர் எம்பாவாய் ! – 20

திருச்சிற்றம்பலம்

Bestow Your flower feet – the Source of all, praise be !
Bestow Your feet like ruddy shoots, the End of all, praise be !
Bestow Your auric feet, the Genesis of all lives, praise be !
Bestow Your feet that foster all lives, praise be !
Bestow Your feet twain, the ultimate Refuge of all lives, praise be !
Bestow Your feet unbeheld by Vishnu and the Four-faced,
praise be !
Empaavaai, we will thus hail the grace-abounding feet
And have our ritual bath in Maarkazhi, praise be ! – 20

Tirucchitrambalam

8. திரு அம்மானை

திருச்சிற்றம்பலம்

செம் கண் நெடுமாலும் சென்று இடந்தும், காண்பு-அரிய
பொங்கு மலர்ப் பாதம் பூதலத்தே போந்தருளி,
எங்கள் பிறப்பு அறுத்திட்டு, எம் தரமும் ஆட்கொண்ட,
தெங்கு திரள் சோலை, தென்னன் பெருந்துறையான்,
அம் கணன், அந்தணன் ஆய், அறைகூவி, வீடு அருளும்
அம் கருணை வார் கழலே – பாடுதும் காண்; அம்மானாய் ! – 1

8. Tiru Ammaanai

Tirucchitrambalam

Vishnu, the tall one whose eyes are streaked red
Burrowed deep the earth to behold His glorious
And flower-feet, and failed. He, even He, walked on
Earth, snapped our embodiment and enslaved
Us and our clan; He is the southern One
Of Perunthurai girt with cocoanut groves;
He whose eyes are suffused with compassion, came
As a merciful Brahmin, called aloud
And conferred deliverance. Let us hail His
Mercy-incarnate feet fastened with long anklets
And play Ammaanaai. – 1

பாரார், விசும்பு உள்ளார், பாதாளத்தார், புறத்தார்,
ஆராலும் காண்டற்கு அரியான்; எமக்கு எளிய
பேராளன்; தென்னன்; பெருந்துறையான்; பிச்சு ஏற்றி,
வாரா வழி அருளி, வந்து, என் உளம் புகுந்த
ஆரா அமுது ஆய், அலை கடல்வாய் மீன் விசிறும்
பேர் ஆசை வாரியனை – பாடுதும் காண்; அம்மானாய் ! – 2

He is the rare One well-nigh impossible to be
Beheld by the denizens of the earth, the heaven,
The nether world and all other worlds too; to us He is
Easy of access. He is the Southerner of immense glory;
He of Perunthurai maddened me and conferred on me
The blissful world from whose bourne none returns.
He is the unsating Ambrosia entempled in me.
Of yore He cast His net to secure the fish
From the billowy main. Let us hail
Him, the ocean of boundless love, and play Ammaanaai ! – 2

இந்திரன், மால், அயனும், ஏனோரும், வானோரும்,
அந்தரமே நிற்க, சிவன் அவனி வந்தருளி,
எம் தரமும் ஆட்கொண்டு, தோள் கொண்ட நீற்றன் ஆய்;
சிந்தனையை வந்து உருக்கும் சீர் ஆர் பெருந்துறையான்,
பந்தம் பறிய, பரிமேல் கொண்டான், தந்த
அந்தம் இலா ஆனந்தம் – பாடுதும் காண்; அம்மானாய் ! – 3

Indira, Vishnu, Brahma, other gods and godlings
Remained in heaven (seeking Siva's grace). Lo, He came
To earth in grace, enslaved even us and ruled us.
Holy Ash blazes from His shoulders; He abides in
Our hearts and melts them. He is of glorious Perunthurai.
He rode on a steed to snap our bondage;
Lo, let us sing the infinite Bliss, and play Ammaanaai ! – 3

வான் வந்த தேவர்களும், மால், அயனோடு, இந்திரனும்,
கான் நின்று வற்றியும், புற்று எழுந்தும், காண்பு-அரிய
தான் வந்து, நாயேனைத் தாய் போல் தலையளித்திட்டு,
ஊன் வந்து உரோமங்கள், உள்ளே உயிர்ப்பு எய்து -
தேன் வந்து, அமுதின் தெளிவின் ஒளி வந்த,
வான் வந்த, வார் கழலே – பாடுதும் காண்; அம்மானாய் ! – 4

The heavenly Devas, Vishnu, Brahma and Indira
Wrought *tapas* in forests, the while their bodies
Over which ant-hills rose up, wasted dry; yet they
Could not behold Him. Even He came to me
And, in motherly love, conferred on me – a mere cur –,
Mercy par excellence. His God-touch suffused
The very pores of my hairs with love divine. He is
Honey, the pure essence of elixir. Let us sing His
Supernal, effulgent feet, fastened
With long anklets and play Ammanaai ! – 4

கல்லா மனத்துக் கடைப்பட்ட நாயேனை,
வல்லாளன், தென்னன், பெருந்துறையான், பிச்சு ஏற்றி,
கல்லைப் பிசைந்து, கனி ஆக்கி, தன் கருணை
வெள்ளத்து அழுத்தி, வினை கடிந்த வேதியனை,
தில்லை நகர்ப் புக்கு, சிற்றம்பலம் மன்னும்
ஒல்லை விடையானை – பாடுதும் காண்; அம்மானாய் ! – 5

I am the basest of dogs; mine is an uncultivated mind.
The omnipotent One of Perunturai -- the Southerner --,
Made me God-mad; He squeezed my stony heart into
A fruit and soused it in the flood of His mercy. It is
Thus, the Lord-Brahmin did away with my Karma.
Well, let us sing the Rider of the swift-footed Bull,
Who, entering the city of Tillai, abides there for good
In Chitrambalam, and play Ammaanaai ! – 5

கேட்டாயோ தோழி ! கிறி செய்த ஆறு ஒருவன் –
தீட்டு ஆர் மதில் புடை சூழ், தென்னன் பெருந்துறையான்,
காட்டாதன எல்லாம் காட்டி, சிவம் காட்டி,
தாள்-தாமரை காட்டி, தன் கருணைத் தேன் காட்டி,
நாட்டார் நகை செய்ய, நாம் மேலை வீடு எய்த,
ஆள்-தான் கொண்டு ஆண்டவா – பாடுதும் காண்;
அம்மானாய் ! – 6

Did you O friend, hear of the gramarye wrought by the One,
The Southerner of Perunturai girt with plastered walls?
He revealed to me what are very seldom revealed;
He showed me His form of Sivam, His lotus feet
And the Honey of His mercy. Let us sing how He,
While the worldlings jeered at us, caused us
To gain the Empyrean, and rules us as His slaves,
And play Ammaanaai ! – 6

ஓயாதே உள்குவார் உள் இருக்கும் உள்ளானை,
சேயானை, சேவகனை, தென்னன் பெருந்துறையின்
மேயானை, வேதியனை, மாது இருக்கும் பாதியனை,
நாய் ஆன நம்-தம்மை ஆட்கொண்ட நாயகனை,
தாயானை, தத்துவனை, தானே உலகு ஏழும்
ஆயானை, ஆள்வானை – பாடுதும் காண்; அம்மானாய் ! – 7

He is the One who indwells the souls of those who, for ever,
Contemplate Him; He is far away from others;
He is the Hero, the Southerner abiding at Perunturai;
He is the Lord-Brahmin whose half is His Consort.
He is the Lord who enslaved and ruled us who are mere curs.
He who is the True One is our Mother.
He is all the seven worlds which He governs.
Let us sing Him and play Ammaanaai ! – 7

பண் சுமந்த பாடல் பரிசு படைத்தருளும்
பெண் சுமந்த பாகத்தன், பெம்மான், பெருந்துறையான்,
விண் சுமந்த கீர்த்தி வியன் மண்டலத்து ஈசன்,
கண் சுமந்த நெற்றிக் கடவுள், கலி மதுரை
மண் சுமந்த கூலி கொண்டு, அக் கோவால் மொத்துண்டு
புண் சுமந்த பொன்மேனி – பாடுதும் காண்; அம்மானாய் ! – 8

He confers guerdon on melodious hymnodists;
He, the great God, is concorporate with His Consort;
He is of Perunturai; He is the Deity of the supernal
Mandala whose glory pervades the heaven.
He is the God who sports an Eye in His forehead
In dinsome Madurai, He carried earth and received
His wage therefor; He was struck with a cane
By the King of the realm; His golden frame bore
An injury. Let us sing Him and play Ammaanaai ! - 8

துண்டப் பிறையான், மறையான், பெருந்துறையான்,
கொண்ட புரிநூலான், கோல மா ஊர்தியான்,
கண்டம் கரியான், செம் மேனியான், வெள் நீற்றான்,
அண்டம் முதல் ஆயினான்; அந்தம் இலா ஆனந்தம்,
பண்டைப் பரிசே, பழ அடியார்க்கு ஈந்தருளும்;
அண்டம் வியப்பு உறுமா – பாடுதும் காண்; அம்மானாய் ! - 9

He wears a slice of the moon; He authored the Vedas;
He is of Perunturai; He wears the sacred thread
Of three strands; His mount is the majestic Bull;
His throat is dark; His frame is crimson; He wears
The white Holy Ash; He is the Primordial Lord of the cosmos.
Let us sing of His conferment of endless bliss
On hoary devotees in the traditional way at which
The world is struck with wonder,
and play Ammaanaai ! - 9

விண் ஆளும் தேவர்க்கும் மேல் ஆய வேதியனை,
மண் ஆளும் மன்னவர்க்கும் மாண்பு ஆகி நின்றானை,
தண் ஆர் தமிழ் அளிக்கும் தண் பாண்டி நாட்டானை,
பெண் ஆளும் பாகனை, பேணு பெருந் துறையில்
கண் ஆர் கழல் காட்டி, நாயேனை ஆட்கொண்ட
அண்ணாமலையானை – பாடுதும் காண்; அம்மானாய் ! - 10

He is the Lord-Brahmin infinitely superior to the rulers
Of the heavenly world; His is of the abiding majesty
That informs even the rulers of earth; His is of the cool Paandya
Realm which fosters serene and dulcet Tamil.
Concorporate with Her, He rules His Consort. Let us sing
Him entempled in Annamalai who, revealing
His vision-pleasing and ankleted feet at Perunturai,
Cherished and ruled me – a cur –,
and play Ammaanaai ! – 10

செப்பு-ஆர் முலை பங்கன், தென்னன், பெருந்துறையான்,
தப்பாமே தாள் அடைந்தார் நெஞ்சு உருக்கும் தன்மையினான்,
அப்பாண்டி நாட்டைச் சிவலோகம் ஆக்குவித்த
அப்பு ஆர் சடை அப்பன், ஆனந்த வார் கழலே
ஒப்பு ஆக ஒப்புவித்த உள்ளத்தார் உள் இருக்கும்
அப்பாலைக்கு அப்பாலை – பாடுதும் காண், அம்மானாய் ! – 11

He is concorporate with Her whose breasts are like cups;
He, who is the Southerner, is of Perunturai.
He melts the hearts of those who have, for sure, reached
His feet. He transformed the Paandya realm into Siva-loka.
He is the Sire in whose matted hair the Ganga flows;
He indwells them that surrendered their souls to His feet
Fastened with long anklets. He is the Beyond beyond the beyond.
Him let us sing and play Ammanaai ! – 11

மைப் பொலியும் கண்ணி ! கேள்; மால், அயனோடு, இந்திரனும்
எப் பிறவியும் தேட, என்னையும் தன் இன் அருளால்
இப் பிறவி ஆட்கொண்டு, இனிப் பிறவாமே காத்து,
மெய்ப் பொருட்கண் தோற்றம் ஆய், மெய்யே நிலை பேறு ஆய்,
எப் பொருட்கும் தானே ஆய், யாவைக்கும் வீடு ஆகும்
அப் பொருள் ஆம் நம் சிவனை – பாடுதும் காண்;
அம்மானாய் ! – 12

O lass whose eyes are tinct with glowing collyrium ! Listen.
He did not reveal Himself to Vishnu, Brahma and Indira,
Though they quested after Him in each of their births.
He enslaved even me in this one birth of mine
By His grace and saved me by annulling, once for all,
My transmigration. He is manifest in all
That is real; He abides sempiternally in Truth;
He is the base of all; also is He the ultimate Home
Of all. Let us sing our Siva, that Ens Entium,
And play Ammaanai ! – 12

கை ஆர் வளை சிலம்ப, காது ஆர் குழை ஆட,
மை ஆர் குழல் புரள, தேன் பாய, வண்டு ஒலிப்ப,
செய்யானை, வெள் நீறு அணிந்தானை, சேர்ந்து அறியாக்
கையானை, எங்கும் செறிந்தானை, அன்பர்க்கு
மெய்யானை, அல்லாதார்க்கு அல்லாத வேதியனை,
ஐயாறு அமர்ந்தானை – பாடுதும் காண்; அம்மானாய் ! – 13

To the tinkling of bangles worn on our hands,
To the swaying of our ear-pendants,
To the fluttering of our perfumed tresses,
To the gushing of honey from the burgeoning
Flowers with which we are decked
And to the humming of hovering bees,
We will hail Him who has a body that is ruddy,
Who is adorned with the white Holy Ash,
Who never joins His palms (in worship),
Who pervades everywhere, who is true unto
His true devotees, who is falsity to others,
And who is the Lord-Brahmin enshrined
In Aiyaaru, and play Ammaanaai ! – 13

ஆனை ஆய், கீடம் ஆய், மானிடர் ஆய், தேவர் ஆய்,
ஏனைப் பிற ஆய், பிறந்து, இறந்து எய்த்தேனை –
ஊனையும் நின்று உருக்கி, என் வினையை ஓட்டு உகந்து,
தேனையும், பாலையும், கன்னலையும் ஒத்து, இனிய
கோன்-அவன் போல் வந்து, என்னை,
தன் தொழும்பில் கொண்டருளும்
வானவன் பூம் கழலே – பாடுதும் காண்; அம்மானாய் ! – 14

As elephant, worm, men, Devas and other beings
I took birth, died and stood wearied.
He is the One of the Empyrean who alike thawed
My body and soul, drove my twyfold Karma away,
And like the loving monarch –, sweet as honey,
Milk and sugarcane –, deigned to appear
Before me and enlisted me as His slave.
Let us sing His flowery and ankleted feet
And play Ammaanaai ! – 14

சந்திரனைத் தேய்த்தருளி, தக்கன்-தன் வேள்வியினில்
இந்திரனைத் தோள் நெரித்திட்டு, எச்சன் தலை அரிந்து,
அந்தரமே செல்லும் அலர் கதிரோன் பல் தகர்த்து,
சிந்தித் திசை-திசையே தேவர்களை ஓட்டு உகந்த,
செம் தாரப் பொழில் புடை சூழ் தென்னன் பெருந்துறையான்
மந்தார மாலையே – பாடுதும் காண்; அம்மானாய் ! – 15

In the sacrifice of Daksha, He was pleased to grind
Chandra's body, break the shoulders of Indira,
Decapitate Ecchan, pulverize the teeth
Of the bright-rayed Surya who travels in the sky,
And scatter away the Devas in all directions.
He is the Southerner of Perunturai girt with
Grovces rich in bunches of crimson flowers.

Let us sing His garland woven
Of Heavenly *mandaara* flowers
and play Ammaanaai ! – 15

ஊன் ஆய், உயிர் ஆய், உணர்வு ஆய், என்னுள் கலந்து
தேன் ஆய், அமுதமும் ஆய், தீம் கரும்பின் கட்டியும் ஆய்,
வானோர் அறியா வழி எமக்குத் தந்தருளும்,
தேன் ஆர் மலர்க் கொன்றைச் சேவகனார், சீர் ஒளி சேர்
ஆனா அறிவு ஆய், அளவு இறந்த பல் உயிர்க்கும்
கோன் ஆகி நின்றவா – கூறுதும் காண்; அம்மானாய் ! – 16

He mingles with me as body, intellect and consciousness
Conferring on me sweets like honey, nectar
And lump of sugar; in grace He reveals to us
The way unknown to the celestials.
He is the Hero who wears the melliferous wreaths
Of *Konrai*; He is the ever-glorious and effulgent
Gnosis; He is the King of lives, infinite in number.
Let us sing Him and play Ammaanaai ! – 16

சூடுவேன் பூம் கொன்றை; சூடிச் சிவன் திரள் தோள்
கூடுவேன்; கூடி, முயங்கி, மயங்கி நின்று,
ஊடுவேன்; செவ் வாய்க்கு உருகுவேன்; உள் உருகித்
தேடுவேன்; தேடி, சிவன் கழலே சிந்திப்பேன்;
வாடுவேன்; பேர்த்தும் மலர்வேன்; அனல் ஏந்தி
ஆடுவான் சேவடியே – பாடுதும் காண்; அம்மானாய் ! – 17

I will wear on my head (Siva's *Nirmaalya*),
The chaplet of *Konrai*; I will embrace His
Shapely shoulders; I will have union with Him;
Grown frenzied I will indulge in bouderie;

In melting love, I will yearn for His incarnadine lips;
I will go in quest of Him with a thawing heart.
In my quest I will but meditate His sacred feet.
I will wilt; I will burgeon yet again.
Let us sing the salvific feet of Him who dances
Holding fire in His palm and play Ammaanaai ! - 17

கிளி வந்த இன் மொழியாள் கேழ் கிளரும் பாதியனை,
வெளி வந்த மால், அயனும், காண்பு-அரிய வித்தகனை,
தெளி வந்த தேறலை, சீர் ஆர் பெருந்துறையில்
எளிவந்து, இருந்து, இரங்கி, எண்-அரிய இன் அருளால்
ஒளி வந்து, என் உள்ளத்தின் உள்ளே ஒளி திகழ,
அளி வந்த அந்தணனை – பாடுதும் காண்; அம்மானாய் ! - 18

His radiant Half is She whose sweet words are psittaceous;
He is the wondrous One who could not be beheld
By questing Vishnu and Brahma; He is lucid Honey;
To gloried Perunturai, He deigned to come down
And in infinite mercy, in His form of Light,
He abode in my soul, and caused it
To thrive resplendent. Let us sing Him,
The merciful Lord-Brahmin and play Ammaanaai ! - 18

முன்னானை, மூவர்க்கும்; முற்றும் ஆய், முற்றுக்கும்
பின்னானை; பிஞ்ஞகனை; பேணு பெருந்துறையின்
மன்னானை; வானவனை; மாது இயலும் பாதியனை;
தென் ஆனைக் காவானை; தென் பாண்டி நாட்டானை;
'என்னானை, என் அப்பன்' என்பார்கட்கு இன் அமுதை
அன்னானை; அம்மானை – பாடுதும் காண்; அம்மானாய் ! - 19

The Primal One predates the Trinity; He is all things
Which He survives; He is Pingngakan;

He is the Monarch of flourishing Peruntural;
He is of the Empyrean; half His body is His Consort's;
He is of southern Aanaikkaa; the Paandya realm
In the south, is His. To those that affirm: "He is
Mine own; He is my Father," He is like unto
Sweet Nectar; such indeed is He ! Let us
Sing Him, our Sire, and play Ammaanaai ! – 19

பெற்றி பிறர்க்கு அரிய பெம்மான், பெருந்துறையான்,
கொற்றக் குதிரையின்மேல் வந்தருளி, தன் அடியார்
குற்றங்கள் நீக்கி, குணம் கொண்டு, கோதாட்டி,
சுற்றிய சுற்றத் தொடர்வு அறுப்பான் தொல் புகழே
பற்றி, இப் பாசத்தைப் பற்று அற நாம் பற்றுவான்,
பற்றிய பேர் ஆனந்தம் – பாடுதும் காண்; அம்மானாய் ! – 20

திருச்சிற்றம்பலம்

He is the Lord-God whose nature cannot be known
By others; He is of Perunturai; He rode, in grace,
On the victorious steed, annulled the flaws
Of His devotees and cherished their virtues.
He will annul the binding attachment to our kith and kin;
Let us hold fast His hoary glory
To rid totally this bondage that clings to us.
Let us cling to Him, sing of His bliss
That ineluctably clings to us, and play Ammaanaai ! – 20

Tirucchitrambalam.

9. திருப் பொற்சுண்ணம்

திருச்சிற்றம்பலம்

முத்து நல் தாமம், பூ மாலை, தூக்கி,
முளைக்குடம், தூபம், நல் தீபம், வைம்மின் !
சத்தியும், சோமியும், பார்-மகளும்,
நா-மகளோடு பல்லாண்டு இசைமின் !
சித்தியும், கௌரியும், பார்ப்பதியும்,
கங்கையும், வந்து, கவரி கொள்மின் !
அத்தன், ஐயாறன், அம்மானைப் பாடி,
ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! - 1

9. Tiru Porchunnam
[The Sacred Gold Dust]

Tirucchitrambalam

(Friends), dangle goodly margaritaceous garlands
And flower-wreaths; arrange in ritualistic order
Pots of sprouting seeds, censers and holy lamps.
May Sakti, Somi, Bhu-devi along with Saraswati
Recite *Pallaandu*; may Siddhi, Gowri, Paarvati and Ganga
Wave *Kavari*-s. Let us sing the Lord of Aiyaaru,
Our Father, and pound perfuming powder for
His ablutions. - 1

பூ இயல் வார் சடை எம்பிராற்கு
பொன் திருச் சுண்ணம் இடிக்க வேண்டும்,
மாவின் வடு வகிர் அன்ன கண்ணீர் !
வம்மின்கள், வந்து, உடன் பாடுமின்கள்;

கூவுமின், தொண்டர் புறம் நிலாமே;
குனிமின், தொழுமின்; எம் கோன், எம் கூத்தன்,
தேவியும் தானும் வந்து, எம்மை ஆள,
செம் பொன் செய் சுண்ணம் இடித்தும், நாமே ! – 2

We must pound for our Lord of long matted hair
Decked with flowers, the perfuming powder divine.
O ye whose eyes are like two symmetrically and lengthwise slit
Tender mango, come; do at once sing
In chorus; His servitors should not remain without;
Call them in; bend submissively and adore.
That our King and Lord-Dancer be pleased to come
To us with His Consort to enslave and rule us
We will pound the auric and
ruddy powder of perfume ! – 2

சுந்தர நீறு அணிந்து, மெழுகி,
தூய பொன் சிந்தி, நிதி பரப்பி,
இந்திரன் கற்பகம் நாட்டி, எங்கும்
எழில் சுடர் வைத்து, கொடி எடுமின்;
அந்தரர் கோன், அயன்-தன் பெருமான்,
ஆழியான்-நாதன், நல் வேலன் தாதை,
எம் தரம் ஆள் உமையாள் கொழுநற்கு,
ஏய்ந்த பொற்சுண்ணம் இடித்தும், நாமே ! – 3

Adorned with the beautiful holy ash, coat with cow-dung
The floor, scatter dust of gold of very superior touch,
Spread gems galore, plant scions of *Karpaka*, secured
From the world of Indira, place radiant lamps
Everywhere and hoist flags. Let us pound gold-like
Perfuming powder fittingly for the Consort of Uma

Who redeems and rules such as we, the Monarch
Of the supernals, the God of Brahma, the Lord
Of discigerous Vishnu and the Father
Of spear-wielding and goodly Muruka. – 3

காசு அணிமின்கள், உலக்கை எல்லாம்;
காம்பு அணிமின்கள், கறை உரலை;
'நேசம் உடைய அடியவர்கள்
நின்று நிலாவுக' என்று வாழ்த்தி,
தேசம் எல்லாம் புகழ்ந்து ஆடும் கச்சித்
திரு ஏகம்பன் செம் பொன் கோயில் பாடி,
பாச வினையைப் பறித்து நின்று,
பாடி, பொற் சுண்ணம் இடித்தும் நாமே! – 4

Adorn all pestles with medallions; accoutre the darksome
Mortars with ciclatons. "May loving devotees
Flourish for ever!" Thus hail them with benediction;
Hymn Tiruvekampan's sacred shrine wrought of
Ruddy gold, at Kacchi – celebrated the world over –,
Get rid of the fettering twyfold Karma,
Stand firm, and singing, pound the
perfuming powder. – 4

அறுகு எடுப்பார் அயனும், அரியும்;
அன்றி, மற்று இந்திரனோடு, அமரர்,
நறுமுறு தேவர் கணங்கள் எல்லாம்,
நம்மில் பின்பு அல்லது, எடுக்க ஒட்டோம்;
செறிவு உடை மும் மதில் எய்த வில்லி,
திரு ஏகம்பன், செம் பொன் கோயில் பாடி,
முறுவல் செவ் வாயினீர்! முக்கண் அப்பற்கு,
ஆட, பொற்சுண்ணம் இடித்தும் நாமே! – 5

Vishnu and Brahma will gather *aruku*-grass; save them,
We will not suffer Indira, the immortals and all
Other grumbling heavenly host to gather it before we do it.
He is the Bowman who smote the puissant
Three, skyey and walled citadels. We will sing
Tiruvekampan's sacred shrine wrought of ruddy gold.
O ye red-lipped lasses of lovely smile, for the ablutions
Of our triple eyed Sire, we will
pound perfuming powder. – 5

உலக்கை பல ஓச்சுவார் பெரியோர்,
உலகம் எலாம் உரல் போதாது என்றே;
கலக்க அடியவர் வந்து நின்றார்,
காண உலகங்கள் போதாது என்றே;
நலக்க, அடியோமை ஆண்டுகொண்டு
நாள் மலர்ப் பாதங்கள் சூடத் தந்த
மலைக்கு மருமகனைப் பாடிப் பாடி,
மகிழ்ந்து, பொற் சுண்ணம் இடித்தும், நாமே ! – 6

Many lofty ones wield innumerable pestles;
Lo, the whole world is insufficient as a mortar.
Devotees foregather in such number, that there is
Not enough room in all the worlds.
For our welfare – His devotees –, He enslaved us to rule us,
Gave His lush and fresh flower-feet
That we may wear them. Well, let us hail
And sing the Son-in-law of Himavant
And in delight pound the perfuming powder. – 6

சூடகம், தோள்வளை, ஆர்ப்ப-ஆர்ப்ப,
தொண்டர்-குழாம் எழுந்து ஆர்ப்ப-ஆர்ப்ப,
நாடவர் நம்-தம்மை ஆர்ப்ப-ஆர்ப்ப,
நாமும் அவர்-தம்மை ஆர்ப்ப-ஆர்ப்ப,

பாடகம் மெல் அடி ஆர்க்கும் மங்கை
பங்கினன், எங்கள் பரா-பரனுக்கு,
ஆடக மா மலை அன்ன கோவுக்கு,
ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! – 7

While our armlets and bangles tinkle and jingle,
While devotee-throngs raise rapturous uproar
Again and again, while townfolk sneer and jeer
At us, and while we too leer and fleer at them,
Let us, for the ablutions of Him who is our
Ens Entium, who is our Sovereign,
Very like a huge and auric Mountain, and who is
Concorporate with Her from whose anklets
Engirding Her soft feet, issues a tinkling sound,
We will pound the perfuming powder. – 7

வாள் தடம் கண் மட மங்கை நல்லீர் !
வரி வளை ஆர்ப்ப, வண் கொங்கை பொங்க,
தோள் திருமுண்டம் துதைந்து இலங்க,
'சோத்தம், பிரான் !' என்று சொல்லிச் சொல்லி,
நாள் கொண்ட நாள் மலர்ப் பாதம் காட்டி,
நாயின் கடைப்பட்ட நம்மை, இம்மை
ஆட் கொண்ட வண்ணங்கள் பாடிப் பாடி,
ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! – 8

O ye innocent and young women whose eyes are
Large and bright ! While our striped bangles
Tinkle, while our buxom breasts swell,
While holy ashes flash from our arms
And foreheads, we will, again and again affirm
Thus: "Obeisance to our Lord-God!"
He revealed to us who are worse than curs,
His sacred feet adorned with lush and fresh flowers,

And redeemed us in this very birth and rules us.
We will hail such ways of His in hymn
And song and solemn strain. For His ablutions
We will pound the perfuming powder. - 8

வையகம் எல்லாம் உரல்-அது ஆக,
மா மேரு என்னும் உலக்கை நாட்டி,
மெய் எனும் மஞ்சள் நிறைய அட்டி,
மேதகு தென்னன், பெருந்துறையான்,
செய்ய திருவடி பாடிப் பாடி,
செம் பொன் உலக்கை வலக் கை பற்றி,
ஐயன், அணி தில்லை வாணனுக்கே,
ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! - 9

Let the entire earth be the mortar; set therein
The great Mount Meru as the pestle;
Pack it with Truth – the turmeric aplenty; sing again
And again the sacred and salvific feet
Of the sublime Southerner, the One of Perunthurai
And hold the pestle wrought of ruddy gold
By the right hand, and thus let us
For the ablutions of the Sire – the Lord
Of beauteous Tillai –, pound the perfuming powder. - 9

முத்து அணி கொங்கைகள் ஆட-ஆட,
மொய் குழல் வண்டு இனம் ஆட-ஆட,
சித்தம் சிவனொடும் ஆட-ஆட,
செம் கயல் கண் பனி ஆட-ஆட,
பித்து எம்பிரானொடும் ஆட-ஆட,
பிறவி பிறரொடும் ஆட-ஆட,
அத்தன் கருணையொடு ஆட-ஆட,
ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! - 10

While breasts adorned with chains of pearl
Swell and heave, while chafers swarming
Over dense hair wheel round and round,
While *chittam* with Siva sports and plays,
While tear-drops from ruddy and *kayal*-like eyes
Roll down and down, while frenzied love for Siva
Leaps and leaps with Him, while birth circles
And circles round others and moves away,
And while the mercy of Sire moves in merry rounds
Let us, for His ablutions, pound the
perfuming powder. – 10

மாடு, நகை வாள் நிலா எறிப்ப,
வாய் திறந்து அம் பவளம் துடிப்ப,
பாடுமின், நம்-தம்மை ஆண்ட ஆறும்,
பணி கொண்ட வண்ணமும்; பாடிப் பாடித்
தேடுமின், எம் பெருமானை; தேடி,
சித்தம் களிப்ப, திகைத்து, தேறி,
ஆடுமின்; அம்பலத்து ஆடினானுக்கு,
ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! – 11

While the lustre of teeth spreads moonlight
At the sides and while pretty coralline lips quiver,
Ope your lips and sing. Of His ways of redeeming
And ruling us and of His enlisting us
In His service sing and sing and go in quest of Him.
Grown inebriate in your bewildered quest, you will duly
Get sobered; think on this and dance.
For the ablutions of the Lord-Dancer
At Tillai-Ambalam, let us pound the
perfuming powder. – 11

மை அமர் கண்டனை, வான நாடர்
மருந்தினை, மாணிக்கக் கூத்தன்-தன்னை,

ஐயனை, ஐயர் பிரானை, நம்மை
அகப்படுத்து ஆட்கொண்டு அருமை காட்டும்
பொய்யர்-தம் பொய்யினை, மெய்யர் மெய்யை;
போது அரிக் கண்-இணை, பொன் தொடித் தோள்,
பை அரவு அல்குல், மடந்தை-நல்லீர் !
பாடி பொற்சுண்ணம் இடித்தும், நாமே ! - 12

O damsels adorned with armlets of gold whose pairs
Of lotus-like eyes are streaked red
And whose forelaps are like the cobric hood !
His throat is tinted black; He is the Elixir
Of heaven-dwellers; He is the Dancer whose hue is
Like the ruby, incarnadine; He is the sublime One,
The Lord of the sublime ones; He charmed us,
Enslaved us and revealed to us His rare nature.
He is Falsity unto the false and truth unto the true.
Let us sing, and for His ablutions,
Pound the perfuming powder. - 12

மின் இடை, செம் துவர் வாய், கரும் கண்,
வெள் நகை, பண் அமர் மென் மொழியீர் !
என்னுடை ஆர் அமுது, எங்கள் அப்பன்,
எம் பெருமான், இமவான் மகட்குத்
தன்னுடைக் கேள்வன், மகன், தகப்பன்,
தமையன், எம் ஐயன் தாள்கள் பாடி,
பொன்னுடைப் பூண் முலை மங்கை-நல்லீர் !
பொன் திருச் சுண்ணம் இடித்தும், நாமே ! - 13

O ye whose waists are fulgurant, whose ruddy lips
Are coralline, whose eyes are dark, whose teeth
Are white and whose soft words are melodious !
O lasses whose breasts are adorned with jewels

Of gold ! My sweet Nectar, our Father and God
Is the Consort, Son, Father and Brother elder,
Unto the Daughter of Himavant ! Singing His
Divine feet, let us for His ablutions,
Pound the sacred perfuming powder. – 13

சங்கம் அரற்ற, சிலம்பு ஒலிப்ப,
தாழ் குழல் சூழ்தரும் மாலை ஆட,
செம் கனி வாய் இதழும் துடிப்ப,
சேயிழையீர் ! சிவலோகம் பாடி,
கங்கை இரைப்ப அரா இரைக்கும்
கற்றைச் சடை முடியான் கழற்கே,
பொங்கிய காதலின் கொங்கை பொங்க,
பொன் திருச் சுண்ணம் இடித்தும், நாமே ! – 14

O ye beautifully-bejewelled belles ! While bangles
Of shell jingle and anklets tinkle, while chaplets
Worn round the long hair flutter, and while
Ruddy lips like unto *Kovvai*-fruit quiver,
Sing of Sivaloka. Unto the divine feet of Him in whose
Strands of matted hair Ganga roars
And trembling snakes hiss, let us, in soaring love,
Even as our breasts swell and heave,
For His ablutions, pound the sacred
perfuming powder. – 14

ஞானக் கரும்பின் தெளியை, பாகை,
நாடற்கு, அரிய நலத்தை, நந்தாத்
தேனை, பழச் சுவை ஆயினானை,
சித்தம் புகுந்து தித்திக்க வல்ல
கோனை, பிறப்பு அறுத்து, ஆண்டு கொண்ட
கூத்தனை, நாத் தழும்பு ஏற வாழ்த்தி,
பானல் தடம் கண் மடந்தை-நல்லீர் !
பாடி, பொற்சுண்ணம் இடித்தும், நாமே ! – 15

O ye goodly women whose large eyes are blue lilies !
He is the lucid essence of Gnosis which is
Supernal sugarcane; He is its sweet lump;
He is the beatitude not to be secured by quest;
He is Honey that knows no decay; He is the relish
Of fruits; He is valiant to enter the heart
And thither abide sweetly; He is the King; He is
The One who does away with embodiment
And rules us; He is the Lord-Dancer: so praise
Him that tongue gets calloused. Well, for His
Ablutions, let us pound the perfuming powder. – 15

ஆவகை, நாமும் வந்து, அன்பர்-தம்மோடு
ஆட்செயும் வண்ணங்கள் பாடி, விண்மேல்
தேவர் கனாவிலும் கண்டு அறியாச்
செம் மலர்ப் பாதங்கள் காட்டும் செல்வச்
சே வலன் ஏந்திய வெல் கொடியான்,
சிவபெருமான், புரம் செற்ற கொற்றச்
சேவகன், நாமங்கள் பாடிப் பாடி,
செம் பொன் செய் சுண்ணம் இடித்தும், நாமே ! – 16

Sing of our gaining the holy company of devotees,
of the ways of our services that redeem us,
of His revealing to us His salvific flower feet
unbeheld by the heavenly Devas even in their dreams,
of the opulent Bull whose signum is imprinted
in His triumphant flag held in His right Hand,
of Siva – the Lord-God –, who smote the three citadels,
of the victorious Hero's names:
Of these singing and singing, let us pound
the perfuming powder, blazing like
ruddy gold. – 16

தேன் அகம் மா மலர்க் கொன்றை பாடி,
சிவபுரம் பாடி, திருச் சடைமேல்
வான்-அகம் மா மதிப் பிள்ளை பாடி,
மால் விடை பாடி, வலக் கை ஏந்தும்
ஊன் அகம் மா மழு, சூலம், பாடி,
உம்பரும் இம்பரும் உய்ய, அன்று,
போனகம் ஆக, நஞ்சு உண்டல் பாடி,
பொன் திருச் சுண்ணம் இடித்தும், நாமே ! – 17

Singing of His great melliferous *Konrai* flowers,
Singing of Sivaloka, singing of the heavenly
And glorious infant-moon worn on His sacred
Matted hair, singing of His mount, the Bull
That is Vishnu, singing of the flesh-tipped
Battle-axe and the trident held in His right hand(s),
And singing of His quaffing the venom as though
It were His victuals, so that the dwellers
Of heaven as well as earth might be saved,
Let us pound the sacred perfuming powder. – 17

அயன் தலை கொண்டு செண்டு-ஆடல் பாடி,
அருக்கன் எயிறு பறித்தல் பாடி,
கயம்-தனைக் கொன்று, உரி போர்த்தல் பாடி,
காலனைக் காலால் உதைத்தல் பாடி,
இயைந்தன முப்புரம் எய்தல் பாடி,
ஏழை அடியோமை ஆண்டு கொண்ட
நயம்-தனைப் பாடி நின்று, ஆடி-ஆடி,
நாதற்கு, சுண்ணம் இடித்தும், நாமே ! – 18

Singing His severing the head of Brahma and using
It as a ball in His play, singing His shattering
The teeth of Surya, singing His killing the Tusker
And wearing its hide, singing His kicking

Death to death, with His foot, singing His smiting
The three skyey citadels that sailed together,
And singing the great benevolence of His redeeming
And ruling us -- the poor slaves --, let us dance
In due measure and then for our Lord
Pound the perfuming powder. - 18

வட்ட மலர்க் கொன்றை மாலை பாடி,
மத்தமும் பாடி, மதியும் பாடி,
சிட்டர்கள் வாழும் தென் தில்லை பாடி,
சிற்றம்பலத்து எங்கள் செல்வம் பாடி,
கட்டிய மாசுணக் கச்சை பாடி,
கங்கணம் பாடி, கவித்த கைம்மேல்
இட்டுநின்று ஆடும் அரவம் பாடி,
ஈசற்கு, சுண்ணம் இடித்தும், நாமே ! - 19

Singing the wreath woven of rotund *Konrai* blossoms,
Singing the datura flowers, singing the crescent,
Singing southern Tillai where dwell sages,
Singing our Wealth abiding at Chitrambalam,
Singing the snake that cinctures His waist,
Singing His bracelets and singing the hooded cobra
That dances poised on his bent hand, let us
For the Lord-God, pound the perfuming powder. - 19

வேதமும், வேள்வியும், ஆயினார்க்கு;
மெய்ம்மையும், பொய்ம்மையும், ஆயினார்க்கு;
சோதியும் ஆய், இருள் ஆயினார்க்கு;
துன்பமும் ஆய், இன்பம் ஆயினார்க்கு;
பாதியும் ஆய், முற்றும் ஆயினார்க்கு;
பந்தமும் ஆய், வீடும் ஆயினார்க்கு;

ஆதியும், அந்தமும், ஆயினார்க்கு;
    ஆட, பொற்சுண்ணம் இடித்தும், நாமே ! – 20

திருச்சிற்றம்பலம்

He is the Vedas and their Yagas; He is Truth
    As well as Falsity; He is light and also murk;
He is misery and happiness too; He is part
    As well as whole; He is Bondage and eke
Deliverance; He is the Beginning and the End. For His
    Ablutions, let us pound the perfuming powder. – 20

Tirucchitrambalam

10. திருக் கோத்தும்பி

திருச்சிற்றம்பலம்

பூ ஏறு கோனும், புரந்தரனும், பொற்பு அமைந்த
நா ஏறு செல்வியும், நாரணனும், நான்மறையும்,
மா ஏறு சோதியும், வானவரும், தாம் அறியாச்
சே ஏறு சேவடிக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 1

10. Tiruk Kotthumpi [The King Thumpi]

Tirucchitrambalam

The sovereign Brahma who is throned on the Lotus,
Indira, the opulent goddess who is seated
In all beautiful tongues, Naarayanan, the four Vedas,
Rudra, the magnificent Flame,
And the celestials know not the salvific feet
Of the Rider of the Bull. Go and hover over
Those feet, O King-tumpi and bombinate. – 1

நான் ஆர்? என் உள்ளம் ஆர்? ஞானங்கள் ஆர்,
என்னை யார் அறிவார்? –
வானோர் பிரான் என்னை ஆண்டிலனேல்? மதி மயங்கி
ஊன் ஆர் உடை தலையில் உண் பலி தேர் அம்பலவன்
தேன் ஆர் கமலமே – சென்று ஊதாய்; கோத்தும்பீ ! – 2

Had not the God of the supernals, in a state of
Intellectual befuddlement, enslaved and ruled me,
Who would I be, what indeed would be my *manam*,
Of what avail would be my intellectual attainments

And who would know me at all? He, the Lord of Ambalam,
Seeks alms to eat, in a skull to which flesh is still
Sticking. O King-tumpi fare forth to His feet like unto
The melliferous lotus and over them bombilate. – 2

தினைத்தனை உள்ளது ஓர் பூவினில் தேன் உண்ணாதே,
நினைத்தொறும், காண்தொறும், பேசும்தொறும், எப்போதும்,
அனைத்து எலும்பு உள் நெக, ஆனந்தத் தேன் சொரியும்
குனிப்பு உடையானுக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 3

Do not sip honey from a flower, which in size, is
Like a millet seed. Whenever thought of, beheld
Or spoken of, He the dancing-Lord, for ever, causes
All the bones to melt inly and pours the honey of Bliss.
To Him, O King-thumpi, fare forth,
And over His feet buzz. – 3

கண்ணப்பன் ஒப்பது ஓர் அன்பு இன்மை கண்டபின்,
என் அப்பன், என் ஒப்பு இல் என்னையும் ஆட்கொண்டருளி,
வண்ணப் பணித்து, என்னை 'வா' என்ற வான் கருணைச்
சுண்ணப் பொன் நீற்றற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 4

He found not in me, who in lovelessness, is peerless –
Love that can match the non-pareil love of
Kannappan's. Yet, He my Father, enslaved and ruled me;
In loving kindness, He bade me thus: "Come hither!"
O King-thumpi, fare forth to Him who wears the Holy Ash
As His lovely fragrant dust of gold, and thrum. – 4

'அத் தேவர் தேவர்; அவர் தேவர்;' என்று, இங்ஙன்,
பொய்த் தேவு பேசி, புலம்புகின்ற பூதலத்தே,
பத்து ஏதும் இல்லாது, என் பற்று அற, நான் பற்றி நின்ற
மெய்த் தேவர் தேவற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 5

"That God is the God; his God is the God." Thus they
Speak of pseudo-gods and rave. In such a world,
All desireless and to do away my attachment,
I hold fast the true God of gods.
O King-thumpi, fare forth to Him and hum. – 6

வைத்த நிதி, பெண்டிர், மக்கள், குலம், கல்வி, என்னும்
பித்த உலகில், பிறப்போடு இறப்பு, என்னும்
சித்த விகாரக் கலக்கம் தெளிவித்த
வித்தகத் தேவற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 6

In this mad world where wealth, women, siblings,
Clan and learning are blabbered about, He did
Away with transmigration that causes mental
Bewilderment, and conferred on us clarity.
To that God of wondrous Gnosis, fare forth,
O King-thumpi and over Him hum. – 6

சட்டோ நினைக்க, மனத்து அமுது ஆம் சங்கரனை,
கெட்டேன், மறப்பேனோ? கேடு படாத் திருவடியை
ஒட்டாத பாவித் தொழும்பரை நாம் உரு அறியோம்;
சிட்டாய சிட்டற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 7

If thought of even for a (divinizing) moment
He, Sankara, springs as Nectar in the bosom.
Lo, I am lost; yet, will I ever forget Him?
We cognize not the sinner-throng that think
Not of His unflawed and sacred feet.
O King-thumpi, fare forth to Him who is
Supremely sublime and over Him hum. – 7

ஒன்று ஆய், முளைத்து, எழுந்து, எத்தனையோ கவடு விட்டு,
நன்று ஆக வைத்து, என்னை நாய் சிவிகை ஏற்றுவித்த
என் தாதை; தாதைக்கும், எம் அனைக்கும், தம் பெருமான்;
குன்றாத செல்வற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 8

He is like a tree that springs from the earth with
One single trunk and puts forth innumerable branches.
He keeps me well. He caused me, a mere cur, to ride
A palanquin. He is my Father; He is the Lord-God
Of my father and my mother; His is Opulence
That never knows any decrease. O King-thumpi,
Fare forth to Him and over Him, hum. – 8

கரணங்கள் எல்லாம் கடந்துநின்ற கறை மிடற்றன்
சரணங்களே சென்று சார்தலுமே, தான் எனக்கு
மரணம், பிறப்பு, என்று, இவை இரண்டின் மயக்கு அறுத்த
கருணைக் கடலுக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 9

He is beyond the outer, inner and inmost organs
Of perception. His throat sports a patch of murk.
When I reached His feet – the Palladium –,
He did away both with my birth and death
And their delusion. To Him who is the sea of Mercy,
O King-thumpi, fare forth and over Him, hum. – 9

நோய் உற்று, மூத்து, நான் நுந்து கன்றாய் இங்கு இருந்து,
நாய் உற்ற செல்வம் நயந்து அறியாவண்ணம் எல்லாம்,
தாய் உற்று வந்து, என்னை ஆண்டுகொண்ட தன் கருணைத்
தேய் உற்ற செல்வற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 10

I have suffered maladies and grown old. Lo, I remain
Here a calf weaned away. My wholly inappreciative state

Is like that of a dog's that is unaware of its fortune.
He came and like a loving mother enslaved
And ruled me in mercy. He is the opulent One of effulgence.
O King-thumpi, fare forth and over Him,hum. - 10

'வல் நெஞ்சக் கள்வன், மன வலியன்', என்னாதே,
கல் நெஞ்சு உருக்கி, கருணையினால் ஆண்டுகொண்ட,
அன்னம் திளைக்கும் அணி தில்லை அம்பலவன்
பொன் அம் கழலுக்கே – சென்று ஊதாய்; கோத்தும்பீ ! - 11

Not deeming me a hard-hearted thief or one
With an obdurate *manam*, He melted my
Stony heart, enslaved, and ruled me in mercy.
He is the Lord of Ambalam at beauteous Tillai
Where swans flourish. O King-thumpi fare forth to His
Auric and ankleted feet, hover over them and hum. - 11

நாயேனைத் தன் அடிகள் பாடுவித்த நாயகனை,
பேயேனது உள்ளப் பிழை பொறுக்கும் பெருமையனை,
சீ ஏதும் இல்லாது என் செய் பணிகள் கொண்டருளும்
தாய் ஆன ஈசற்கே – சென்று ஊதாய்; கோத்தும்பீ ! - 12

He is the Lord who caused me – a cur –, to sing
Of His feet. He is the magnificent One who forgives
The fiendish faults of my *manam*. He is pleased
To accept my services, without spurning them.
He is God – the Mother. O King-thumpi, fare forth
To Him and over Him, hum. - 12

நான் தனக்கு அன்பு இன்மை, நானும், தானும், அறிவோம்;
தான் என்னை ஆட்கொண்டது எல்லாரும் தாம் அறிவார்;
ஆன கருணையும் அங்கு உற்றே-தான்; அவனே
கோன் என்னைக் கூட – குளிர்ந்து ஊதாய்; கோத்தும்பி ! - 13

That I have no love for Him is known to me and also
To Him. (Others do not know.) However all are aware
Of His enslaving and ruling me. The redemptive mercy springs
From Him only. He indeed is the God.
O King-thumpi, fare forth to Him and hum
Him – the Sovereign –, to unite with me. – 13

கரு ஆய், உலகினுக்கு அப்புறம் ஆய், இப்புறத்தே
மரு ஆர் மலர்க் குழல் மாதினொடும் வந்தருளி,
அரு ஆய், மறை பயில் அந்தணன் ஆய், ஆண்டுகொண்ட
திரு ஆன தேவற்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 14

He who is the embryonic source of the cosmos which
Stands transcended by Him, mercifully came here
With His Consort whose flowery locks are ever-fragrant.
He, the formless One, in His form of a Brahmin
Well-versed in the Vedas, enslaved
And ruled me. To that opulent Deity
Fare forth, O King-thumpi and over Him, hum. – 14

நானும், என் சிந்தையும், நாயகனுக்கு எவ் இடத்தோம் –
தானும், தன் தையலும், தாழ் சடையோன் ஆண்டிலனேல்?
வானும், திசைகளும், மா கடலும், ஆய பிரான்
தேன் உந்து சேவடிக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 15

Where would I and my *chinta*, distanced from
The Lord-Master, abide, if He of dangling matted
Hair and His Consort had not enslaved and ruled me?
He is the Deity who is the heaven, the directions
And the immense main. O King-thumpi fare forth to His
Melliferous and salvific feet and over them, hum. – 15

உள்ளப்படாத திருஉருவை உள்ளுதலும்,
கள்ளப்படாத களிவந்த வான் கருணை
வெள்ளப் பிரான், எம்பிரான், என்னை வேறே ஆட் -
கொள் அப் பிரானுக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 16

When I contemplated (thanks to His gift of Gnosis),
His sacred form that defies thought, Siva, the Lord
Of that Flood which is wrought of ethereal mercy,
Emerging from His concealment, manifested
Before me to claim me as His especial servitor.
O King-thumpi, fare forth to that Deity
And over Him thrum. – 16

பொய் ஆய செல்வத்தே புக்கு, அழுந்தி, நாள்தோறும்
மெய்யாக் கருதிக் கிடந்தேனை, ஆட்கொண்ட
ஐயா ! என் ஆர் உயிரே ! அம்பலவா ! என்று அவன்-தன்
செய் ஆர் மலர் அடிக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 17

"O Sire who redeemed and ruled me that, day after day,
Lay immersed in pseudo-wealth deeming it
To be real ! O my dear Life ! O Lord of Ambalam !"
Thus I hail Him. O King-thumpi, fare forth
To His salvific and flower-feet and over them thrum. – 17

தோலும், துகிலும்; குழையும், சுருள் தோடும்;
பால் வெள்ளை நீறும், பசுஞ் சாந்தும்; பைங் கிளியும்,
சூலமும்; தொக்க வளையும்; உடைத் தொன்மைக்
கோலமே நோக்கி – குளிர்ந்து ஊதாய்; கோத்தும்பீ ! – 18

Behold in His androgynic form the tiger-skin
And the soft saree; the dangling ear-pendant
And the rotund ear-ring; the hue of the milk-white
Holy Ash and the fresh sandalwood-paste;

A pretty parakeet and a trident and also,
Serried bracelets galore. This is His hoary form.
O King-thumpi ! feast your eyes on this form
And hum in abounding joy. – 18

'கள்வன், கடியன், கலதி, இவன்' என்னாதே,
வள்ளல், வரவர வந்து ஒழிந்தான் என் மனத்தே;
உள்ளத்து உறு துயர், ஒன்று ஒழியாவண்ணம், எல்லாம்
தெள்ளும் கழலுக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 19

Not deeming me as a poacher or as one who is
Hard-hearted or a base wretch, the munificent One
Entered my heart and gradually filled it with His
Perfect presence. All my sorrows, with no exception,
He annulled and blessed me with clarity. Fare forth,
O King-thumpi, to His ankleted feet and hum. – 19

பூமேல் அயனொடு மாலும் புகல் அரிது என்று
ஏமாறி நிற்க, அடியேன் இறுமாக்க,
நாய் மேல் தவிசு இட்டு, நன்றாப் பொருட்படுத்த
தீ மேனியானுக்கே – சென்று ஊதாய்; கோத்தும்பீ ! – 20

திருச்சிற்றம்பலம்

Becoming aware of their inability to approach Him,
While Brahma throned on the Lotus and Vishnu
Stood despairing, I was caused to gloat with pride.
Like offering a seat of honour to a dog,
He whose body blazes like fire, taking note of me,
Made me a worthy one. O King-thumpi,
Fare forth to Him and hum. – 20

Tirucchitrambalam

11. திருத் தெள்ளேணம்

திருச்சிற்றம்பலம்

திருமாலும் பன்றியாய்ச் சென்று உணராத் திருவடியை,
உரு நாம் அறிய, ஓர் அந்தணன் ஆய், ஆண்டுகொண்டான்;
ஒரு நாமம், ஓர் உருவம், ஒன்றும் இல்லாற்கு, ஆயிரம்
திருநாமம் பாடி, நாம் – தெள்ளேணம் கொட்டாமோ ! – 1

11. Tiru-th-Thellenam

Tirucchitrambalam

His feet could not be perceived by Vishnu who went
In quest of them as a boar. That we may know
Of His entire form He came down as a Brahmin,
Enslaved us and ruled us. Lo, we will hail Him
With a thousand names who has neither a name
Nor a form, and clap Thellenam. – 1

திரு ஆர் பெருந்துறை மேய பிரான் என் பிறவிக்
கரு வேர் அறுத்தபின், யாவரையும் கண்டது இல்லை;
அரு ஆய், உருவமும் ஆய பிரான், அவன் மருவும்
திருவாரூர் பாடி, நாம் – தெள்ளேணம் கொட்டாமோ ! – 2

The Lord entempled at lofty and sublime Perunturai
Did away with the very germinating root
Of my embodiment. Thence I beheld none else.
He is the God who is formless and who has also a form.
Let us sing Tiruvaaroor over which
He presides, and clap Thellenam. – 2

அரிக்கும், பிரமற்கும், அல்லாத தேவர்கட்கும்,
தெரிக்கும் படித்து அன்றி நின்ற சிவம், வந்து, நம்மை
உருக்கும், பணி கொள்ளும், என்பது கேட்டு, உலகம் எல்லாம்
சிரிக்கும் திறம் பாடி – தெள்ளேணம் கொட்டாமோ ! – 3

The Godhead of Siva was so poised that Vishnu, Brahma
And all other Devas could not comprehend IT.
When the (foolish) world heard of His coming down
To melt us and accept our services, it but laughed.
Of this we will sing and clap Thellenam. – 3

அவம் ஆய தேவர் அவகதியில் அழுந்தாமே
பவ-மாயம் காத்து, என்னை ஆட்கொண்ட பரஞ்சோதி
நவம் ஆய செம் சுடர் நல்குதலும், நாம் ஒழிந்து,
சிவம் ஆனவா பாடி – தெள்ளேணம் கொட்டாமோ ! – 4

He is the Empyrean Light that saved me from
Delusive transmigration, forfended my getting
Sunk in the useless ways of the futile Devas
And redeemed me. When He soused us
In the ever-new and salvific rays of Gnosis,
We ceased to be. Let us sing how we gained
At-one-ment with Sivam and clap Thellenam. – 4

அருமந்த தேவர், அயன், திருமாற்கு, அரிய சிவம்
உருவந்து, பூதலத்தோர், உகப்பு எய்த, கொண்டருளி,
கரு வெந்து வீழக் கடைக்கணித்து, என் உளம் புகுந்த
திரு வந்தவா பாடி – தெள்ளேணம் கொட்டாமோ ! – 5

Sivam that is inaccessible to Brahma, Vishnu
And the Devas who are like unto rare Ambrosia,

Assuming a form came down for the upliftment
Of the dwellers of earth, enslaved and ruled me.
He so cast His side-long look on me that the embryonic
Source of my embodiment was reduced to ashes.
He entered my heart and caused me to come by
The beatitude of Bliss. This we will sing
And clap Thellenam. – 5

அரை ஆடு நாகம் அசைத்த பிரான், அவனியின்மேல்,
வரை ஆடு மங்கை-தன் பங்கொடும், வந்து, ஆண்டதிறம்
உரை ஆட, உள் ஒளி ஆட, ஒள் மா மலர்க் கண்களில் நீர்
திரை ஆடுமா பாடி – தெள்ளேணம் கொட்டாமோ! – 6

The Lord whose waist is cinctured with a dancing snake
Came down, concorporate with the Daughter
Of Himavant and redeemed and ruled us.
With faltering words, hearts pervaded by soaring
Light and flower-soft and bright eyes
Screened by flooding tears, we will
Sing His glory and clap Thellenam. – 6

ஆ! ஆ! அரி, அயன், இந்திரன், வானோர்க்கு, அரிய சிவன்,
'வா, வா' என்று, என்னையும் பூதலத்தே வலிந்து
ஆண்டுகொண்டான்;
பூ ஆர் அடிச் சுவடு என் தலைமேல் பொறித்தலுமே,
தே ஆனவா பாடி – தெள்ளேணம் கொட்டாமோ! – 7

Ah ! Ah ! Siva – inaccessible to Vishnu, Brahma,
Indira and Devas –, bade me thus: "Come, do come."
Thus did He compulsively redeem me, here on this earth.
As He impressed on my head the imprinit of His
Flower-decked feet, I stood divinized. This,
We will sing and clap Thellenam. – 7

கறங்கு ஓலை போல்வது ஓர் காயப்பிறப்போடு
இறப்பு என்னும்,
அறம், பாவம், என்று இரண்டு அச்சம் தவிர்த்து,
என்னை ஆண்டுகொண்டான்;
மறந்தேயும் தன் கழல் நான் மறவாவண்ணம் நல்கிய, அத்
திறம் பாடல் பாடி, நாம் – தெள்ளேணம் கொட்டாமோ ! – 8

He did way with the dread of dharma as well as adharma,
Attached to the life and death
Of embodiment which swirls like the palm-leaves
Of a fan, and redeemed me. He conferred on me
The gift of never-forgetting His ankleted feet,
Even if I should suffer from amnesia. We will
Sing this, His greatness, and clap Thellenam. – 8

கல் நார் உரித்து என்ன, என்னையும் தன் கருணையினால்
பொன் ஆர் கழல் பணித்து, ஆண்டபிரான் புகழ்பாடி,
மின் நேர் நுடங்கு இடை, செம் துவர் வாய், வெள் நகையீர் !
'தென்னா, தென்னா' என்று – தெள்ளேணம் கொட்டாமோ ! – 9

Could any peel off a stone and take out its fibre?
Lo, He did it. By His mercy, the Lord-God made
Even me to bow at His auric and ankleted feet,
And redeemed me. O ye damsels of lithe
And lightning-like waists, ruddy coralline lips
And white teeth ! We will sing: "Tennaa, Tennaa,"
Hail His glory and clap Thellenam. – 9

கனவேயும் தேவர்கள் காண்பு-அரிய கனை கழலோன்
புன வேய் அன வளைத் தோளியொடும் புகுந்தருளி,
நனவே எனைப் பிடித்து, ஆட்கொண்டவா நயந்து, நெஞ்சம்,
சின வேல் கண் நீர் மல்க – தெள்ளேணம்
கொட்டாமோ ! – 10

His are the feet adorned with resounding anklets
Which cannot be beheld by Devas even in their
Somnium. He with His bangled Consort whose arms
Are like the sylvan bamboo, entered my soul
And seized me while I was wide awake, and enslaved
And ruled me. With hearts abounding in love
And with spear-sharp eyes tear-bedewed,
We will clap Thellenam. - 10

கயல் மாண்ட கண்ணி-தன் பங்கன் எனைக் கலந்து ஆண்டலுமே,
அயல் மாண்டு, அருவினைச் சுற்றமும் மாண்டு, அவனியின்மேல்
மயல் மாண்டு, மற்று உள்ள வாசகம் மாண்டு, என்னுடைய
செயல் மாண்டவா பாடி – தெள்ளேணம் கொட்டாமோ ! - 11

When He, the eyes of whose Consort excel those of *Kayal's*
And who is concorporate with Him, mingled with me,
My alienation from me ended. My kith and kin –
Products of puissant Karma –, ceased to be.
My delusion of the phenomenal world passed away.
My word and deed perished. Of these
We will sing and clap Thellenam. - 11

முத்திக்கு உழன்று முனிவர் குழாம் நனி வாட,
அத்திக்கு அருளி, அடியேனை ஆண்டுகொண்டு,
பத்திக் கடலுள் பதித்த பரஞ்சோதி,
தித்திக்குமா பாடி – தெள்ளேணம் கொட்டாமோ ! - 12

While holy throngs of ascetics toiled and moiled
To gain Moksha and languished muckle,
He conferred grace on the Elephant, enslaved me
And ruled me. He, the Empyrean Light, immersed
Me in the main of devotion and caused me come by
Sweet bliss. This we will sing and clap Thellenam. - 12

பார் பாடும், பாதாளர் பாடும், விண்ணோர்-தம் பாடும்,
ஆர் பாடும், சாரா வகை அருளி, ஆண்டு கொண்ட
நேர் பாடல் பாடி, நினைப்பு-அரிய தனிப் பெரியோன்
சீர் பாடல் பாடி, நாம் – தெள்ளேணம் கொட்டாமோ ! – 13

He so graced me and redeemed me that I will not
Henceforth be born on the earth, the nether world,
Or the paradisal world; neither will I depend on any,
Other than Siva. We will sing the justness of Him,
The inconceivably unique and sublime One. We will
Hymn Him in glorious numbers and clap Thellenam. – 13

மாலே, பிரமனே, மற்று ஒழிந்த தேவர்களே,
நூலே, நுழைவு-அரியான் நுண்ணியன் ஆய், வந்து, அடியேன் -
பாலே புகுந்து, பரிந்து உருக்கும் பாவகத்தால்,
சேல் ஏர் கண் நீர் மல்க – தெள்ளேணம் கொட்டாமோ ! – 14

He is inaccessible to Vishnu, Brahma, Devas other than
These and the Scriptures. To me, His servitor, He came
In His subtle form, entered my soul and enslaved me.
With tear-bedewed
Eyes like unto the beautiful *cale*-fish, gratefully
Remembering His loving act of melting
Our souls, we will clap Thellenam. – 14

உருகிப் பெருகி, உளம் குளிர முகந்துகொண்டு,
பருகற்கு இனிய பரம் கருணைத் தடம் கடலை
மருவி, திகழ் தென்னன் வார் கழலே நினைந்து, அடியோம்
திருவைப் பரவி, நாம் – தெள்ளேணம் கொட்டாமோ ! – 15

Melting we swell in love; securing from the immense
Ocean-stream of supernal mercy its supremely

Potable Nectar, we quaff it. Lo, our soul is thrilled
By its coolth. Ha, we will but think of
The enchanting Southerner's feet girt with anklets,
Hail Him who is divine Opulence and clap Thellenam. – 15

புத்தன், புரந்தரன்-ஆதியர், அயன், மால், போற்றி செயும்
பித்தன்; பெருந்துறை மேய பிரான்; பிறப்பு அறுத்த
அத்தன்; அணி தில்லை அம்பலவன்; அருள்-கழல்கள்
சித்தம் புகுந்தவா – தெள்ளேணம் கொட்டாமோ ! – 16

He is the ever-novel One – the One demented –, who is
Hailed by Indira and his retinue as also
Vishnu and Brahma. He is the Lord-God who presides
Over Perunturai; He is my Sire who snapped
My cycle of birth and death; He abides in
The Ambalam of beauteous Tillai. Let us sing
How His feet girt with anklets wrought of Grace,
Entered our *Chittam*, and clap Thellenam. – 16

உவலைச் சமயங்கள், ஒவ்வாத சாத்திரம், ஆம்
சவலைக் கடல் உளனாய்க் கிடந்து, தடுமாறும்
கவலைக் கெடுத்து, கழல்-இணைகள் தந்தருளும்
செயலைப் பரவி, நாம் – தெள்ளேணம் கொட்டாமோ ! – 17

Pseudo-faiths and their incorrigible sastras :
In this enervating sea, I wallowed and lay
Befuddled. He did away with this, my grief, and graced
Me with His ankleted feet twain. We will hail
This, His merciful deed, and clap Thellenam. – 17

வான் கெட்டு, மாருதம் மாய்ந்து, அழல், நீர், மண், கெடினும்,
தான் கெட்டல் இன்றி, சலிப்பு அறியாத் தன்மையனுக்கு,

ஊன் கெட்டு, உயிர் கெட்டு, உணர்வு கெட்டு,
என் உள்ளமும் போய்,
நான் கெட்டவா பாடி – தெள்ளேணம் கொட்டாமோ ! - 18

Though ether ceases to be and wind perishes
And though fire, water and earth are no more,
He, the Imperishable, remains. His nature knows
No ennui. Gaining Him, I stand denuded
Of my flesh, life-breath, consciousness, inner sensorium
And identity. Of this let us sing and play Thellenam. - 18

விண்ணோர் முழு-முதல்; பாதாளத்தார் வித்து;
மண்ணோர் மருந்து, அயன், மால், உடைய வைப்பு; அடியோம்
கண் ஆர, வந்து நின்றான்; கருணைக் கழல் பாடி,
'தென்னா, தென்னா' என்று – தெள்ளேணம் கொட்டாமோ ! - 19

He is the source Absolute of the celestials; He is the seed
Of the dwellers of the nether world; He is the Elixir
Of the inhabitants of the earth; He is the Treasure
Of Brahma and Vishnu. He came before us
To the rejoicing of our eyes. We will hymn His
Merciful feet adorned with anklets. Let us
Sing: 'Tennaa, Tennaa', and clap Thellenam. - 19

குலம் பாடி, கொக்கு-இறகும் பாடி, கோல் வளையாள்
நலம் பாடி, நஞ்சு உண்டவா பாடி, நாள்தோறும்
அலம்பு ஆர் புனல் தில்லை அம்பலத்தே ஆடுகின்ற
சிலம்பு ஆடல் பாடி, நாம் – தெள்ளேணம் கொட்டாமோ ! - 20

திருச்சிற்றம்பலம்

Let us sing His shrine, the heron's feather
That decks His crown, the beatitude conferred by Her
Whose bangles are wrought of shell, His quaffing
The venom, His quotidian dance enacted by His
Ankleted feet in the Ambalam at Tillai which is rich
In its wealth of rippling waters,
And clap Thellenam. - 20

Tirucchitrambalam.

12. திருச்சாழல்

திருச்சிற்றம்பலம்

பூசுவதும் வெள் நீறு, பூண்பதுவும் பொங்கு அரவம்,
பேசுவதும் திருவாயால் மறை போலும்? காண், ஏடீ! –
பூசுவதும், பேசுவதும், பூண்பதுவும், கொண்டு என்னை?
ஈசன் அவன் எவ்உயிர்க்கும் இயல்பு ஆனான்; சாழலோ! – 1

12. Tiru-ch-Chaazhal

Tirucchitrambalam

Behold my friend ! He bedaubs Himself with the White Ash;
He adorns Himself with a raging serpent; He speaks
With His sacred lips the Vedas.
His bedaubing, speaking and adorning:
Wherefore do you question these?
Know that He is the Lord-God and unto each ens
He is its innate essence and nature, Chaazhalo ! – 1

என் அப்பன், எம்பிரான், எல்லார்க்கும் தான் ஈசன்;
துன்னம் பெய் கோவணமாக் கொள்ளும்-அது என்? ஏடீ! –
மன்னு கலை, துன்னு பொருள் மறை நான்கே, வான் சரடா,
தன்னையே கோவணமா, சாத்தினன், காண்; சாழலோ! – 2

He is my Sire, our Lord-God, the Deity unto all.
Why, O friend, does He wear a woven piece
Of cloth, as His *Kovanam*?
Know that the divine cord encircling His waist
Is the four Vedas and the import of the ever-during
Scriptures is His *Kovanam*, Chaazhalo ! – 2

கோயில் சுடுகாடு, கொல் புலித் தோல் நல் ஆடை,
தாயும் இலி, தந்தை இலி, தான் தனியன் காண்: ஏடீ ! –
தாயும் இலி, தந்தை இலி, தான் தனியன்; ஆயிடினும்,
காயில், உலகு அனைத்தும் கல்-பொடி, காண்; சாழலோ ! – 3

His palace is the crematory; his goodly garment is
The skin of a killer-tiger; He has neither father
Nor mother. O my friend, He is a lone One.
True, He is fatherless and motherless; He is also
A lone One; Yet if He is out to smite, all the world
Will be reduced to brick-powder, Chaazhalo ! – 3

அயனை, அனங்கனை, அந்தகனை, சந்திரனை,
வயனங்கள் மாயா வடுச் செய்தான்; காண், ஏடீ ! –
நயனங்கள் மூன்று உடைய நாயகனே தண்டித்தால்,
சயம் அன்றோ வானவர்க்கு, தாழ் குழலாய்? சாழலோ ! – 4

O friend, did not His smiting unspeakably intrench
With fadeless scars Brahma, Manmata, Yama and Chandra?
O One with flowing tresses, yes, it did.
Yet if the Lord-Master should punish,
Will it not spell success for the celestials, Chaazhalo ! – 4

தக்கனையும், எச்சனையும், தலை அறுத்து, தேவர்கணம்
தொக்கென வந்தவர்-தம்மைத் தொலைத்ததுதான் என்? ஏடீ ! –
தொக்கென வந்தவர்-தம்மைத் தொலைத்தருளி
அருள் கொடுத்து, அங்கு
எச்சனுக்கு மிகைத் தலை மற்று அருளினன், காண்; சாழலோ ! – 5

O friend, why did He decapitate Daksha and Yeccha
And destroy the Devas who foregathered there?
True, He did away with them that gathered there.

Yet, He conferred on them grace and to the body
Of Yeccha fixed a goat's head, Chaazhalo ! – 5

அலரவனும், மாலவனும், அறியாமே, அழல் உரு ஆய்,
நிலம் முதல், கீழ் அண்டம் உற, நின்றது-தான் என்? ஏடீ ! –
நிலம் முதல், கீழ் அண்டம் உற, நின்றிலனேல், இருவரும் தம்
சலமுகத்தால் ஆங்காரம் தவிரார், காண்; சாழலோ ! – 6

O friend, wherefore did He stand as (a column of) flame
Extending from the nethermost world to the farthest
Heaven, that neither Brahma ensconced on the Flower
Nor Vishnu could behold Him?
Had He not so stood from the nethermost world
To the farthest heaven, the two, for ever contending,
Would not have shed their hauteur, Chaazhalo ! – 6

மலை-மகளை ஒரு பாகம் வைத்தலுமே, மற்று ஒருத்தி
சலமுகத்தால், அவன் சடையில் பாயும்-அது என்? ஏடீ ! –
சலமுகத்தால் அவன் சடையில் பாய்ந்திலனேல், தரணி எலாம்
பில முகத்தே புகப் பாய்ந்த, பெரும் கேடு ஆம்; சாழலோ ! – 7

O friend, He is concorporate with the Daughter
Of Himavant; yet, another woman, in her form of flood,
Leaped onto His matted hair. Why?
If, as flood, she had not leaped onto His
Matted hair, the whole world, in utter ruination,
Would have got washed into the Abyss, Chaazhalo ! – 7

கோலாலம் ஆகி, குரை கடல்வாய், அன்று, எழுந்த
ஆலாலம் உண்டான்; அவன் சதிர்-தான் என்? ஏடீ ! –
ஆலாலம் உண்டிலனேல், அன்று, அயன் மால் உள்ளிட்ட
மேல் ஆய தேவர் எல்லாம் வீடுவர், காண்; சாழலோ ! – 8

O friend, that day, He ate the Halaahalaa that arose
With great din, from the roaring sea. Wherefore,
Did He enact this, His thaumaturgy?
Had He not eaten the Halaahalaa, that very day,
All the great Devas, among whom are included
Brahma and Vishnu, would have perished, Chaazhalo! - 8

தென் பால் உகந்து ஆடும் தில்லைச் சிற்றம்பலவன்
பெண் பால் உகந்தான்; பெரும் பித்தன், காண்; ஏடீ ! -
பெண் பால் உகந்திலனேல், பேதாய், இரு நிலத்தோர்
விண் பால் யோகு எய்தி, வீடுவர், காண்; சாழலோ ! - 9

O friend, the Lord of Chitrambalam at Tillai, who
Dances facing south, is happily concorporate with
A Woman. Lo, great indeed is His dementia.
Well, were He not happily concorporate with
A Woman, you unintelligent one, the dwellers
Of this wide earth, to gain Heaven, will take to Yoga,
Fail and perish, for sure, Chaazhalo ! - 9

தான் அந்தம் இல்லான், தனை அடைந்த நாயேனை
ஆனந்த வெள்ளத்து அழுந்துவித்தான், காண்; ஏடீ ! -
ஆனந்த வெள்ளத்து அழுந்துவித்த திருவடிகள்,
வான் உந்து தேவர்கட்கு ஓர் வான்பொருள், காண், சாழலோ! - 10

O friend, He who is beyond death, immersed me,
A cur that sought Him, in the flood of Bliss. Why?
The sacred feet that caused the immersion
In the flood of Bliss, constitute the peerless
And ethereal treasure unto the celestials, Chaazhalo ! - 10

நங்காய் ! இது என்ன தவம்? நரம்போடு, எலும்பு, அணிந்து,
கங்காளம் தோள்மேலே காதலித்தான், காண்; ஏடீ ! -

கங்காளம் ஆமா கேள்; கால-அந்தரத்து இருவர்
தம் காலம் செய்யத் தரித்தனன், காண்; சாழலோ ! – 11

O Lass, what may this *tapas* be? Besides wearing
A garland of bones strung with sinews, He loves
To bear on His shoulders, skeletons. Why?
Listen how the skeletons came about. At the fated
Hour of the Two, He brought about their death
And wore their skeletons, Chaazhalo ! – 11

கான் ஆர் புலித் தோல் உடை; தலை ஊண்; காடு பதி;
ஆனால், அவனுக்கு இங்கு ஆட்படுவார் ஆர்? ஏடீ ! –
ஆனாலும், கேளாய்; அயனும், திருமாலும்,
வான் நாடர் கோவும், வழி அடியார்; சாழலோ ! – 12

O friend, the skin of the sylvan tiger is His clothing;
A skull is His alms-bowl; the crematory is His dwelling place.
If He be such, who indeed will His servitors be?
Well, listen. Even though He be such,
Brahma, Vishnu and the King of the celestials
Are indeed His hereditary servitors, Chaazhalo! – 12

மலை அரையன் பொன் பாவை, வாள்-நுதலாள், பெண் திருவை
உலகு அறிய, தீ வேட்டான் என்னும்-அது என்? ஏடீ ! –
உலகு அறிய, தீ வேளாது ஒழிந்தனனேல், உலகு அனைத்தும்,
கலை நவின்ற பொருள்கள் எல்லாம் கலங்கிடும், காண்;
சாழலோ ! – 13

O friend, before the sacred fire and witnessed by
The world, He married the auric and doll-like
Daughter of Himavant – verily a woman of opulence
Par excellence. What may this mean?

Well, had He not so espoused Her as witnessed by
The world, all the teachings of the Sastras
Will stand confounded, Chaazhalo ! – 13

தேன் புக்க தண் பணை சூழ் தில்லைச் சிற்றம்பலவன்,
தான் புக்கு நட்டம் பயிலும்-அது என்? ஏடீ ! –
தான் புக்கு நட்டம் பயின்றிலனேல், தரணி எல்லாம்,
ஊன் புக்க வேல் காளிக்கு ஊட்டு ஆம், காண்; சாழலோ ! – 14

O friend, why did the Lord of Chitrambalam at Tillai
Girt with cool fields and melliferous groves, go out
And perform His dance?
Well, had He not gone out and danced,
All the world would have turned into victuals
For the eating of Kaali armed with
A flesh-tipt spear, Chaazhalo ! – 14

கட கரியும், பரி மாவும், தேரும், உகந்து ஏறாதே,
இடபம் உகந்து ஏறிய ஆறு, எனக்கு அறிய, இயலம்பு; ஏடீ ! –
தட மதில்கள்-அவை மூன்றும் தழல் எரித்த அந் நாளில்
இடபம்-அது ஆய்த் தாங்கினான் திருமால், காண்; சாழலோ! – 15

O friend, unwilling to ride the musty tusker,
The charger or the chariot, He, in joy, rode on a Bull.
Do explain this, that I may know of it.
Know that when He, that day, gutted with fire
The three walled-citadels, it was Vishnu who
Became the Bull and bore Him, Chaazhalo ! – 15

நன்றாக நால்வர்க்கும் நான்மறையின் உட்பொருளை,
அன்று ஆலின் கீழ் இருந்து, அங்கு, அறம் உரைத்தான்,
காண்; ஏடீ ! –

அன்று ஆலின் கீழ் இருந்து, அங்கு, அறம் உரைத்தான்,
ஆயிடினும்,
கொன்றான், காண், புரம் மூன்றும் கூட்டோடே; சாழலோ ! – 16

O friend, seated under the Banyan tree, He, that day,
There expounded well the inner meaning and the dharmic
Content of the four Vedas to the Four.
Though that day, seated under the Banyan tree,
He expounded the dharmic content, He did, altogether
Annihilate the three citadels, Chaazhalo ! – 16

அம்பலத்தே கூத்து ஆடி, அமுது செய்யப் பலி திரியும்
நம்பனையும் தேவன் என்று நண்ணும்-அது என்? ஏடீ ! –
நம்பனையும் ஆமா கேள்; நான்மறைகள் தாம் அறியா,
'எம்பெருமான், ஈசா' என்று ஏத்தின, காண்; சாழலோ ! – 17

O friend, He dances in the Ambalam and roams about
Begging alms. How is it that even He is to be, in love,
Approached as God Himself?
Listen how He is the supremely desirable One.
The four Vedas know Him not; they but hail Him
Thus: "O our Lord, our God !" Chaazhalo ! – 17

சலம் உடைய சலந்தரன்-தன் உடல் தடிந்த நல் ஆழி,
நலம் உடைய நாரணற்கு, அன்று, அருளிய ஆறு என்? ஏடீ ! –
நலம் உடைய நாரணன், தன் நயனம் இடந்து, அரன் அடிக்கீழ்
அலர் ஆக இட, ஆழி அருளினன், காண்; சாழலோ ! – 18

O friend, of yore He slit the body of puissant Jalandara
With a sprocket wheel. What made Him gift it
Graciously to Naarayana blessed with weal?
As Naarayana blessed with weal gouged an eye

Of his and offered it as a flower in his worship,
At the feet of Hara, He in grace gifted it, Chaazhalo ! – 18

அம்பரம் ஆம், புள்ளித்தோல்; ஆலாலம், ஆர் அமுதம்;
எம்பெருமான் உண்ட சதிர், எனக்கு அறிய இயம்பு; ஏடீ ! –
எம்பெருமான் ஏது உடுத்து, அங்கு ஏது அமுது செய்திடினும்,
தம் பெருமை தான் அறியாத் தன்மையன், காண்; சாழலோ ! – 19

O friend, His clothing is a spotted hide;
The Halaahalaa is His nectarean victuals. Tell me
That I may clearly know of this, His crafty consuming.
Whatever our God may wear or eat as His food,
Know that He is the One who is unaware
Of His own greatness, Chaazhalo ! – 19

அரும் தவருக்கு, ஆலின் கீழ், அறம் முதலா நான்கினையும்
இருந்து, அவருக்கு அருளும்-அது எனக்கு அறிய இயம்பு; ஏடீ ! –
அரும் தவருக்கு, அறம் முதல் நான்கு அன்று அருளிச்செய்திலனேல்,
திருந்த, அவருக்கு, உலகு இயற்கை தெரியா,
காண்; சாழலோ ! – 20

திருச்சிற்றம்பலம்

O friend, seated under the Banyan tree, He,
In grace, taught the rare tapaswis the four goals of life
Commencing from Dharma. Explain this to me
That I may clearly comprhend it.
Had He not, that day, in grace, taught the great *tapaswis*
The four goals of life commencing from Dharma,
They could not have known aright, the ways –
Phenomenal and noumenal -, Chaazhalo ! – 20

Tirucchitrambalam

13. திருப் பூவல்லி

திருச்சிற்றம்பலம்

இணை ஆர் திருவடி என் தலைமேல் வைத்தலுமே,
துணை ஆன சுற்றங்கள் அத்தனையும், துறந்தொழிந்தேன்;
அணை ஆர் புனல் தில்லை அம்பலத்தே ஆடுகின்ற
புணையாளன் சீர் பாடி – பூவல்லி கொய்யாமோ ! – 1

13. Tiru-p-Poovalli

[The plucking of sacred flowers]

Tirucchitrambalam

What time He placed His sacred feet twain on my head,
That very moment I forsook all my kith and kin whom
I deemed as my help. Singing the glory of Him – verily a float
To cross the sea of transmigration –, the One that dances
In the Ambalam at Tillai which is rich, in well-guarded pools,
We will gather blossoms from lianas. – 1

எந்தை, எம் தாய், சுற்றம், மற்றும் எல்லாம், என்னுடைய
பந்தம் அறுத்து, என்னை ஆண்டுகொண்ட பாண்டிப் பிரான்;
அந்த இடைமருதில், ஆனந்தத் தேன் இருந்த
பொந்தைப் பரவி, நாம் – பூவல்லி கொய்யாமோ ! – 2

He snapped my fetters – my father, my mother, kin
And all else. The Lord of the Paandya realm, thus,
Redeemed me. Lo, let us hail the hole of the bole
At Idaimarutu where abides the bliss of Honey,
And gather flowers from creepers. – 2

நாயின் கடைப்பட்ட நம்மையும் ஓர் பொருட்படுத்து,
தாயின் பெரிதும் தயா உடைய தம் பெருமான்,
மாயப் பிறப்பு அறுத்து, ஆண்டான்; என் வல் வினையின்
வாயில் பொடி அட்டி – பூவல்லி கொய்யாமோ ! – 3

He reckoned even us, worse than dogs, as worthy.
Our Lord-God whose compassion excels mother's,
Snapped our Mayic embodiment, redeemed us
To rule over us. Come, let us throw dust into the mouth
Of my cruel Karma and gather blooms from lianas. – 3

பண்பட்ட தில்லைப் பதிக்கு அரசைப் பரவாதே,
எண்பட்ட தக்கன், அருக்கன், எச்சன், இந்து, அனல்,
விண் பட்ட பூதப் படை வீரபத்திரரால்
புண் பட்டவா பாடி – பூவல்லி கொய்யாமோ ! – 4

Worthless Daksha, Surya, Yeccha, Chandra and Agni
Hailed not the Sovereign of the sublime Tillai-city.
Condignly were they mauled and mangled by
Virabhadra, the Leader of the heavenly Bhootha-Host.
This we will sing and gather flowers from creepers. – 4

தேன் ஆடு கொன்றை சடைக்கு அணிந்த சிவபெருமான்
ஊன் நாடி, நாடி வந்து, உட்புகுந்தான்; உலகர் முன்னே
நான் ஆடி-ஆடி நின்று, ஓலம் இட, நடம் பயிலும்
வான் நாடர் கோவுக்கே – பூவல்லி கொய்யாமோ ! – 5

God Siva that wears on His matted hair melliferous
Konrai blossoms, came seeking me in my tabernacle
Of flesh and entered it. In the presence of the people
Of the world, even as I totter and falter and make
My loud plaint, He continues to dance.

For Him, the Sovereign of the supernals, let us
Gather flowers from creepers. – 5

எரி மூன்று தேவர்க்கு இரங்கி, அருள் செய்தருளி,
சிரம் மூன்று அற, தன் திருப்புருவம் நெரித்தருளி,
உரு மூன்றும் ஆகி, உணர்வு-அரிது ஆம் ஒருவனுமே
புரம் மூன்று எரித்தவா – பூவல்லி கொய்யாமோ ! – 6

In pity, He granted grace to the Devas who desire
The thriving of the threefold fire. He knit His sacred
Brow and decapitated the three Asuras. He sports
The triple form. He is the unique One who transcends
Human consciousness. He burnt the three citadels.
Cherishing these, we will gather flowers from creepers. – 6

வணங்க, தலை வைத்து; வார் கழல், வாய், வாழ்த்த வைத்து,
இணங்க, தன் சீர் அடியார் கூட்டமும் வைத்து; எம் பெருமான்,
அணங்கோடு அணி தில்லை அம்பலத்தே, ஆடுகின்ற
குணம் கூர, பாடி, நாம் – பூவல்லி கொய்யாமோ ! – 7

A head to bend in worship and a mouth to hail
His long and ankleted feet, He fashioned for me.
He also blessed me with the holy company of His
Glorious servitors. Let us, the virtues of our Lord-God
Who dances with His Consort in the Ambalam of lovely Tillai,
Sing well, and gather flowers from creepers. – 7

நெறி செய்தருளி, தன் சீர் அடியார் பொன் அடிக்கே
குறி செய்துகொண்டு, என்னை ஆண்ட பிரான் குணம் பரவி,
முறி செய்து, நம்மை முழுது உழற்றும் பழ வினையைக்
கிறி செய்தவா பாடி – பூவல்லி கொய்யாமோ ! – 8

He, in grace, wrought for me, the righteous way
Plied me to the goal – the auric feet
Of glorious servitors, redeemed and ruled me.
Having made me His slave through a written
Instrument, He manumitted me from my
Slavery to the totally tyrannous Karma old
By annulling it. Let us hail His virtues
And gather flowers from creepers. – 8

பல் நாள் பரவிப் பணி செய்ய, பாத மலர்
என் ஆகம் துன்ன வைத்த பெரியோன், எழில் கூர் ஆய்,
கல் நார் உரித்து என்னை ஆண்டுகொண்டான்; கழல் இணைகள்
பொன் ஆனவா பாடி – பூவல்லி கொய்யாமோ ! – 9

To hail and serve Him for many many days,
The great One imprinted on my bosom His
Flower feet. Like peeling fibre from stone,
(He peeled off my sins), redeemed and ruled me.
Hailing His ankleted feet twain which are gold
Unto us, (the poor ones), we will gather flowers
from creepers. – 9

பேர் ஆசை ஆம் இந்தப் பிண்டம் அற, பெருந்துறையான்,
சீர் ஆர் திருவடி என் தலைமேல் வைத்த பிரான்,
கார் ஆர் கடல் நஞ்சை உண்டு உகந்த காபாலி,
போர் ஆர் புரம் பாடி – பூவல்லி கொய்யாமோ ! – 10

He, the Lord-God of Peruntурai placed on my crown
His glorious and sacred feet to do away with this,
My embodiment wrought of avarice. He is Kaapaali
Who quaffed the venom of the murky main
And rejoiced. Let us sing His victory over the three
Belligerent citadels and gather blooms from lianas. – 10

பாலும், அமுதமும், தேனுடன் ஆம் பரா-பரம் ஆய்,
கோலம் குளிர்ந்து, உள்ளம் கொண்ட பிரான் குரை கழல்கள்
ஞாலம் பரவுவார் நல் நெறி ஆம்; அந் நெறியே
போலும் புகழ் பாடி – பூவல்லி கொய்யாமோ ! – 11

The supreme Ens Entium, sweet as milk, nectar
And honey, came in His divinely cool form
And drew my soul to Him. His devotees in the world
Sincerely hail Him; we will follow their lofty way,
Sing the glory of that godly way
And gather flowers from creepers. – 11

வானவன், மால், அயன், மற்றும் உள்ள தேவர்கட்கும்
கோன்-அவன் ஆய் நின்று, கூடல் இலாக் குணக் குறியோன்
ஆன நெடும் கடல் ஆலாலம் அமுது செய்ய,
போனகம் ஆனவா – பூவல்லி கொய்யாமோ! – 12

He is the Monarch of Indira, Vishnu, Brahma
And other Devas; He is without (human) attributes
Or emblems. Lo, we will celebrate His consumption
Of the Halaahalaa that arose from the wide sea, as
Nectarean food, and gather blossoms from lianas. – 12

அன்று ஆல நீழல் கீழ் அரு மறைகள், தான் அருளி,
நன்று ஆக வானவர், மா முனிவர், நாள்தோறும்,
நின்று ஆர ஏத்தும் நிறை கழலோன், புனை கொன்றைப்
பொன் தாது பாடி, நாம் – பூவல்லி கொய்யாமோ ! – 13

Of yore, seated under the Banyan tree, He revealed
The rare Vedas. His are the ankleted and perfect feet
Which Devas and great sages salvifically and daily
Adore in super-abundant measure. Let us sing

The golden pollen of the *Konrai* flowers that beautifully
Adorn Him, and gather flowers from creepers. – 13

படம் ஆக, என் உள்ளே தன் இணைப் போது-அவை
அளித்து, இங்கு
இடம் ஆகக் கொண்டிருந்த, ஏகம்பம் மேய பிரான்,
தடம் ஆர் மதில் தில்லை அம்பலமே தான் இடமா,
நடம் ஆடுமா பாடி, நாம் – பூவல்லி கொய்யாமோ ! – 14

Like an ever-enduring picture etched in my mind,
He blessed me with His aeviternal and flower-feet twain.
The Lord of Yekampam is entempled in me.
Having the Ambalam at walled Tillai rich in
Broad pools, as the Forum, He dances there.
Of this we will sing and gather flowers from creepers. – 14

அங்கி, அருக்கன், இராவணன், அந்தகன், கூற்றன்,
செம் கண் அரி, அயன், இந்திரனும், சந்திரனும்,
பங்கம் இல் தக்கனும், எச்சனும், தம் பரிசு அழிய,
பொங்கிய சீர் பாடி, நாம் – பூவல்லி கொய்யாமோ ! – 15

Agni, Surya, Ravana, Antakaasura, Yama, red-eyed
Vishnu, Brahma, Indira, Chandra, Daksha – the abode
Of flaws and Yeccha : these were denuded, by Him,
Of their honour. Let us sing His glory that soars
Up and up, and gather blooms from lianas. – 15

திண் போர் விடையான், சிவபுரத்தார் போர் ஏறு,
மண்பால் மதுரையில் பிட்டு அமுது செய்தருளி,
தண்டாலே பாண்டியன்-தன்னைப் பணிகொண்ட,
புண் பாடல் பாடி, நாம் – பூவல்லி கொய்யாமோ ! – 16

He has for His mount the puissant martial Bull.
He indeed is a martial Bull unto the dwellers
Of Sivapuram. He carried earth in Madurai and ate
In grace, rice-cakes. While serving, He was hurt
By the Paandya who caned Him. Lo, of His injury
We will sing and gather flowers from creepers. – 16

முன் ஆய மால் அயனும், வானவரும், தானவரும்,
பொன் ஆர் திருவடி தாம் அறியார்; போற்றுவதே?
என் ஆகம் உள் புகுந்து ஆண்டுகொண்டான் இலங்கு அணியாம்
பல் நாகம் பாடி, நாம் – பூவல்லி கொய்யாமோ ! – 17

Vishnu and Brahma – the outstanding among the Devas –,
The heavenly immortals and also the Asuras know not
Of His auric and sacred feet. (If this be so), can we,
(Poor mortals), duly hail Him at all? Lo, He entered
Into my soul, redeemed me and ruled me.
Of His dazzling jewels – the numerous snakes –,
We will sing and gather flowers from creepers. – 17

சீர் ஆர் திருவடித் திண் சிலம்பு சிலம்பு ஒலிக்கே
ஆராத ஆசை-அது ஆய், அடியேன் அகம் மகிழ,
தேர் ஆர்ந்த வீதிப் பெருந்துறையான் திரு நடம் செய்
பேரானந்தம் பாடி – பூவல்லி கொய்யாமோ ! – 18

To hearken to the sound of the ever-during anklets
Adorning His glorious and sacred feet, I foster
Insatiable longing. To my soul's rejoicing, the Lord
Of Perunturai in the streets of which chariots galore ply,
Enacts His dance divine of supreme bliss.
This we will sing and gather blossoms from lianas. – 18

அத்தி உரித்து, அது போர்த்தருளும் பெருந்துறையான்,
பித்த வடிவு கொண்டு, இவ் உலகில் பிள்ளையும் ஆய்,
முத்தி முழு-முதல், உத்தரகோசமங்கை வள்ளல்,
புத்தி புகுந்தவா – பூவல்லி கொய்யாமோ ! – 19

He flayed a tusker and was mantled in its hide.
He is the Lord of Perunturai. In His form
Of a mad man, He became an infant too. He,
The munificent One of Uttharakosamangkai,
Is indeed the sole cause and source of Moksha.
Let us sing how He indwells our inner sensorium
And gather blossoms from lianas. – 19

மா ஆர ஏறி, மதுரை நகர் புகுந்தருளி,
தே ஆர்ந்த கோலம் திகழ, பெருந்துறையான்
கோ ஆகி வந்து, எம்மைக் குற்றேவல் கொண்டருளும்,
பூ ஆர் கழல் பரவி – பூவல்லி கொய்யாமோ ! – 20

திருச்சிற்றம்பலம்.

Riding majestically a charger, He entered the city
Of Madurai. He, of Perunturai, in His comely
And godly form, made His advent as a Monarch.
We will hail His flower-bedecked and ankleted
Feet that, in grace, ply us in ministration,
And gather blossoms from lianas. – 20

Tirucchitrambalam.

14. திரு உந்தியார்

திருச்சிற்றம்பலம்

வளைந்தது வில்லு; விளைந்தது பூசல்;
உளைந்தன முப்புரம் – உந்தீ பற !
ஒருங்கு உடன் வெந்தவாறு – உந்தீ பற ! – 1

14. Tiru Untiyaar

Tirucchitrambalam

Bent was the bow; the rumpus broke out;
The citadels three perished. Fly Unti !
They were burnt simultaneously. Fly Unti ! – 1

ஈர் அம்பு கண்டிலம், ஏகம்பர் தம் கையில்;
ஓர் அம்பே முப்புரம் – உந்தீ பற !
ஒன்றும் பெருமிகை – உந்தீ பற ! – 2

Two arrows we beheld not in Yekampar's hand.
For the three citadels, one would do. Fly Unti !
Even one was too many. Fly Unti ! – 2

தச்சு விடுத்தலும், தாம் அடியிட்டலும்,
அச்சு முறிந்தது என்று – உந்தீ பற !
அழிந்தன முப்புரம் – உந்தீ பற ! – 3

When the chariot was ready He placed His foot on it.
The axle broke ! Fly Unti !
(Yet) perished were the citadels. Fly Unti ! – 3

உய்ய வல்லார் ஒரு மூவரைக் காவல் கொண்டு
எய்ய வல்லானுக்கே – உந்தீ பற !
    இளமுலை பொங்க நின்று – உந்தீ பற ! – 4

He saved the three who merited survival, His ostiaries.
Yet, He was valiant to smite. Fly Unti !
    With the heaving of your young breasts, fly Unti ! – 4

சாடிய வேள்வி சரிந்திட, தேவர்கள்
ஓடியவா பாடி – உந்தீ பற !
    உருத்திர-நாதனுக்கு – உந்தீ பற ! – 5

When assailed the sacrifice collapsed and the Devas
Fled away; of such fleeing sing and fly Unti !
    To please Lord-Rudra, fly Unti. – 5

ஆ ! ஆ ! திருமால், அவிப் பாகம் கொண்டு, அன்று,
சாவாது இருந்தான் என்று – உந்தீ பற !
    சதுர்முகன் தாதை என்று – உந்தீ பற ! – 6

Alas, Vishnu consumed *havis* and barely
Survived. Say so and fly Unti !
    Say he is the father of the Four-faced and fly Unti ! – 6

வெய்யவன் அங்கி விழுங்கத் திரட்டிய
கையைத் தறித்தான் என்று – உந்தீ பற !
    கலங்கிற்று வேள்வி என்று – உந்தீ பற ! – 7

When fierce Agni gathered *havis* in his hand to eat it,
His hand was severed. So say and fly Unti !
    Say that the sacrifice was thwarted and fly Unti ! – 7

பார்ப்பதியைப் பகை சாற்றிய தக்கனை
பார்ப்பது என்னே? ஏடி !– உந்தீ பற !
பணை முலை பாகனுக்கு – உந்தீ பற ! – 8

O friend, desist from looking at Daksha who proclaimed
His enmity towards Paarvati and fly Unti ! Unto Him
Whose Consort is blessed with buxom breasts,
fly Unti! – 8

புரந்தரனார் ஒரு பூம் குயில் ஆகி,
மரம்-தனில் ஏறினார் – உந்தீ பற !
வானவர் கோன் என்றே – உந்தீ பற ! – 9

Indira became a pretty *Kuyil* and flew to a tree.
So say and fly Unti ! Also affirm that He is
The King of the Devas and fly Unti ! – 9

வெம் சின வேள்வி வியாத்திரனார் தலை
துஞ்சினவா பாடி – உந்தீ பற !
தொடர்ந்த பிறப்பு அற – உந்தீ பற ! – 10

Sing how the angry and contrary performer
Of the sacrifice met with his death and fly Unti !
To snap continuing embodiment, fly Unti ! – 10

ஆட்டின் தலையை விதிக்குத் தலை ஆகக்
கூட்டியவா பாடி – உந்தீ பற !
கொங்கை குலுங்க நின்று – உந்தீ பற ! – 11

Sing how He fixed a goat's head
To serve as Daksha's head and fly Unti !
With heaving breasts, fly Unti ! – 11

உண்ணப் புகுந்த பகன் ஒளித்து ஓடாமே,
கண்ணைப் பறித்தவாறு – உந்தீ பற !
    கருக் கெட, நாம் எல்லாம் – உந்தீ பற ! – 12

The escape of Bhagan who came to eat, was
Prevented; his eyes were gouged out. Sing this and fly Unti !
    To perish the seeds of embodiment, fly Unti ! – 12

நா-மகள் நாசி, சிரம் பிரமன், பட
சோமன் முகம் நெரித்து – உந்தீ பற !
    தொல்லை வினை கெட – உந்தீ பற ! – 13

Saraswati's nose and Brahma's head were nipped.
Chandra's face was smashed.Fly Unti !
    To undo hoary Karma, fly Unti ! – 13

நான் மறையோனும், மகத்து இயமான், பட,
போம் வழி தேடும் ஆறு – உந்தீ பற !
    புரந்தரன் வேள்வியில் – உந்தீ பற ! – 14

The one versed in the Vedas four and the officiant of
the sacrifice fell.
Fly Unti ! To flee from the sacrifice, Indira
    Sought a way to escape. Fly Unti ! – 14

சூரியனார் தொண்டை வாயினில் பற்களை
வாரி, நெரித்த ஆறு – உந்தீ பற !
    மயங்கிற்று வேள்வி என்று – உந்தீ பற ! – 15

The teeth behind the lips – ruddy as *Kovvai* –
Of Surya were smashed and scattered. Fly Unti !
    Say how the sacrifice was thwarted and fly Unti ! – 15

தக்கனார், அன்றே, தலை இழந்தார்; தக்கன்
மக்களைச் சூழ நின்று – உந்தீ பற !
மடிந்தது வேள்வி என்று – உந்தீ பற ! – 16

That very day, though he was surrounded by his sons,
Daksha lost his head. So say and fly Unti !
"The sacrifice perished." Affirming this, fly Unti ! – 16

பாலகனார்க்கு, அன்று, பால்-கடல் ஈந்திட்ட
கோலச்சடையற்கே – உந்தீ பற !
குமரன்-தன் தாதைக்கே – உந்தீ பற ! – 17

To hail the Lord of lovely matted hair, who, of yore
Caused the sea of milk to feed a child, fly Unti !
To hail the Father of Muruka, fly Unti ! – 17

நல்ல மலரின்மேல் நான்முகனார் தலை
ஒல்லை அரிந்தது என்று – உந்தீ பற !
உகிரால் அரிந்தது என்று – உந்தீ பற ! – 18

A head of the Four-faced whose seat is the goodly flower,
Was in a trice severed. Fly Unti !
Say, it was clipped by a finger-nail and fly Unti ! – 18

தேரை நிறுத்தி, மலை எடுத்தான் சிரம்
ஈர்-ஐந்தும் இற்ற ஆறு – உந்தீ பற !
இருபதும் இற்றது என்று – உந்தீ பற ! – 19

He stopped his chariot and durst uproot the Mount.
His heads, two times five, were crushed. Fly Unti !
His twenty arms too were crushed. Fly Unti ! – 19

ஏகாசம் இட்ட இருடிகள் போகாமல்,
ஆகாசம் காவல் என்று – உந்தீ பற !
அதற்கு அப்பாலும் காவல் என்று – உந்தீ பற ! – 20

திருச்சிற்றம்பலம்

He guards from harm the heaven of the mantled rishis
Living close to the Surya-mandala. Fly Unti !
Eke He protects the worlds beyond that heaven. Fly Unti ! – 20

Tirucchitrambalam

15. திருத்தோள் - நோக்கம்

திருச்சிற்றம்பலம்

பூத்து ஆரும் பொய்கைப் புனல் இதுவே, எனக் கருதி,
பேய்த்தேர் முகக்க உறும் பேதை குணம் ஆகாமே,
தீர்த்தாய்; திகழ் தில்லை அம்பலத்தே திரு நடம் செய்
கூத்தா ! உன் சேவடி கூடும் வண்ணம் – தோள்-நோக்கம் ! – 1

15. Tiru-th-Tholl Nokkam

Tirucchitrambalam

This indeed is the naturally-formed flowery pool.
Thus would I deem a mirage and essay to secure
Water therefrom. Lo, You rid me of such folly.
O Dancer that enacts the mystic dance
In the Ambalam at splendorous Tillai !
To gain at-one-ment with Your salvific feet
We play Tholl-Nokkam. – 1

என்றும் பிறந்து, இறந்து, ஆழாமே, ஆண்டுகொண்டான்;
கன்றால் விளவு எறிந்தான், பிரமன், காண்பு-அரிய
குன்றாத சீர்த் தில்லை அம்பலவன்; குணம் பரவி,
துன்று ஆர் குழலினீர் ! – தோள்-நோக்கம் ஆடாமோ ! – 2

He redeemed and ruled me that I may not, for ever,
Undergo transmigration and irretrievably get sunk.
The Lord of Ambalam at Tillai that suffers no decrease
Of its glory, could not be seen by Vishnu who with
A calf (Vathsaasura) smote a wood-apple tree
(Kapitthaasura) and Brahma. O damsels whose tresses
Are dense, let us hail His virtues and play Tholl-Nokkam. – 2

பொருள் பற்றிச் செய்கின்ற பூசனைகள் போல் விளங்க,
செருப்பு உற்ற சீர் அடி, வாய்க் கலசம், ஊன் அமுதம்,
விருப்பு உற்று, வேடனார் சேடு எறிய மெய் குளிர்ந்து, அங்கு,
அருள் பெற்று, நின்றவா – தோள்-நோக்கம் ஆடாமோ ! – 3

His glorious feet fastened with foot-wear, his mouth –
The ritual-pot –, and the meat – his nectarean offering
To God : with these Kannappan performed His puja
Which was willingly accepted by Him as tantamount
To those prescribed by the Aagamas. The Lord was
So pleased that the forester was then and there blessed
With grace. We will hail this and play Tholl-Nokkam. – 3

கல் போலும் நெஞ்சம் கசிந்து உருக, கருணையினால்
நிற்பானைப் போல, என் நெஞ்சின் உள்ளே புகுந்தருளி,
நல்-பால் படுத்து என்னை, நாடு அறியத் தான் இங்ஙன்,
சொல்-பாலது ஆனவா – தோள்-நோக்கம் ஆடாமோ ! – 4

He caused my stony heart to melt and ooze out;
The One who is mercy-incarnate, entered my heart
And put me on the salvific way. Thus He graced me
And made it known to the world which is talked
About by all. This we will hail and play Tholl-Nokkam. – 4

நிலம், நீர், நெருப்பு, உயிர், நீள் விசும்பு, நிலா, பகலோன்,
புலன் ஆய மைந்தனோடு, எண் வகையாய்ப் புணர்ந்து நின்றான்;
உலகு ஏழ் என, திசை பத்து என, தான் ஒருவனுமே
பல ஆகி, நின்றவா – தோள்-நோக்கம் ஆடாமோ ! – 5

He is the God who is one only; He pervades earth,
Water, fire, life-giving air, extensive ether,
Chandra, Surya and discerning soul. He stands

As the Many : the seven worlds, the ten directions and all else.
These we will hail and play Tholl-Nokkam. – 5

புத்தன் முதல் ஆய புல் அறிவின் சில் சமயம்,
தம்-தம் மதங்களில் தட்டுளுப்புப் பட்டு நிற்க,
சித்தம் சிவம் ஆக்கி, செய்தனவே தவம் ஆக்கும்,
அத்தன் கருணையினால் – தோள்-நோக்கம் ஆடாமோ ! – 6

While many brainlessly adhere to Buddhism and faiths
Like unto it and stand perplexed, Siva pervaded
My mind suffusing it with divinity. Lo, our Father,
In His infinite mercy, turned all my acts into *tapas*.
We will hail this and play Tholl-Nokkam. – 6

தீது இல்லை மாணி, சிவ கருமம் சிதைத்தானை,
சாதியும் வேதியன், தாதை-தனை, தாள் இரண்டும்
சேதிப்ப, ஈசன் திருவருளால் தேவர் தொழ,
பாதகமே சோறு பற்றினவா – தோள்-நோக்கம் ! – 7

The unflawed Bachelor axed away both the feet
Of him who disrupted the Siva-puja, though the evil one
Was a Brahmin and his own father to boot. Thus,
Even thus, by the grace of Grace, he gained
The beautitude par excellence, to the adoration of Devas
Though what he did was blameworthy.
This we will hail and play Tholl-Nokkam ! – 7

மானம் அழிந்தோம்; மதி மறந்தோம்; மங்கை-நல்லீர் ! –
வானம் தொழும் தென்னன் வார் கழலே நினைந்து, அடியோம்,
ஆனந்தக் கூத்தன் அருள் பெறின், நாம் அவ்வணமே
ஆனந்தம் ஆகி நின்று – ஆடாமோ தோள்-நோக்கம் ! – 8

O ye goodly lasses, we have lost our sense of shame;
Our power of ratiocination is now become a blank.
Solely contemplating the feet fastened with long anklets
Of the Southerner who is adored by the supernals,
If we, His servitors, come by the grace of the blissful Dancer,
We too, to become that very bliss, will hail Him
And play Tholl-Nokkam. – 8

எண் உடை மூவர் இராக்கதர்கள், எரி பிழைத்து,
கண்-நுதல் எந்தை கடைத்தலைமுன் நின்றதன் பின்,
எண் இலி இந்திரர், எத்தனையோ பிரமர்களும்,
மண் மிசை மால் பலர், மாண்டனர்; காண் – தோள் நோக்கம். – 9

The three renowned Asuras escaped the conflagration
And became Siva's portal-guards. Lo, since then,
Countless Indiras, numberless Brahmas and many
An earth-devouring Vishnu had perished.
We will hail this and play Tholl-Nokkam. – 9

பங்கயம் ஆயிரம் பூவினில், ஓர் பூக்குறைய,
தம் கண் இடந்து, அரன் சேவடிமேல் சாத்தலுமே,
சங்கரன், எம் பிரான், சக்கரம் மாற்கு அருளிய ஆறு,
எங்கும் பரவி, நாம் – தோள்-நோக்கம் ஆடாமோ ! – 10

When out of a thousand lotus-flowers, one was
Missing, Vishnu gouged an eye of his and placed it
Worshipfully on Siva's salvific feet, our Lord
Sankara – the Conferrer of weal –, graciously
Gifted to him the Disc. Let us hail this wherever
We are and play Tholl-Nokkam. – 10

காமன் உடல், உயிர் காலன்; பல் காய் கதிரோன்;
நா-மகள் நாசி; சிரம், பிரமன்; கரம் எரியை;
சோமன் கலை; தலை தக்கனையும், எச்சனையும்;
தூய்மைகள் செய்தவா – தோள்-நோக்கம் ஆடாமோ ! – 11

He caused Manmata to lose his body; Yama, his life;
Surya, his teeth; Saraswati, her nose; Brahma, a head;
Agni, his hands; Chandra, his digits, and Daksha
And Yeccha, their heads. It is thus he cleansed them
Of their sins. This we will hail and play Tholl-Nokkam. – 11

பிரமன், அரி, என்ற இருவரும், தம் பேதைமையால்
'பரமம், யாம் பிரமம்' என்றவர்கள் பதைப்பு ஒடுங்க,
அரனார், அழல் உரு ஆய், அங்கே, அளவு இறந்து,
பரம் ஆகி நின்றவா – தோள்-நோக்கம் ஆடாமோ ! – 12

The two, Brahma and Vishnu, in their folly, vied with
Each other and severally asseverated thus:
"We are God ! We are God." To set at nought
Their strife, Lord Siva there manifested as a boundless
Column of fire and proved His transcendental Godhead.
This, we will hail and play Tholl-Nokkam. – 12

ஏழைத் தொழும்பனேன், எத்தனையோ காலம் எல்லாம்,
பாழுக்கு இறைத்தேன், பரம்பரனைப் பணியாதே;
ஊழி முதல், சிந்தாத நல் மணி வந்து, என் பிறவித்
தாழைப் பறித்தவா – தோள்-நோக்கம் ஆடாமோ ! – 13

I, the brainless servitor, have been irrigating
The weary waste for many many years, without
Serving and adoring the supreme Ens.
Lo, the Primal Lord of *Kalpas* – the goodly

And imperishable Ruby –, deigned to visit me
And pulled out completely the fettering bar of my
Embodiment. Thus we will hail and play Tholl-Nokkam. – 13

உரை மாண்ட உள் ஒளி உத்தமன் வந்து, உளம் புகலும்,
கரை மாண்ட காமப் பெருங்கடலைக் கடத்தலுமே,
இரை மாண்ட இந்திரியப் பறவை இரிந்து ஓட,
துரை மாண்டவா பாடி – தோள்-நோக்கம் ஆடாமோ ! – 14

திருச்சிற்றம்பலம்.

When the ineffable inner Light manifesting
As the sublime One entered my soul, I crossed
The bourneless main of Desire. At this, the birds –
Gnaana and *Karma indiriyas* –, left without pabulum, fled away,
On a sudden. The plethora of superfluity perished.
This we will hail and play Tholl-Nokkam. – 14

Tirucchitrambalam.

16. திருப் பொன் ஊசல்

திருச்சிற்றம்பலம்

சீர் ஆர் பவளம் கால், முத்தம் கயிறு, ஆக
ஏர் ஆரும் பொன் பலகை ஏறி, இனிது அமர்ந்து;
நாராயணன் அறியா நாள் மலர்த் தாள், நாய்-அடியேற்கு
ஊர் ஆகத் தந்தருளும் உத்தரகோசமங்கை
ஆரா அமுதின் அருள் தாள்-இணை பாடி,
போர் ஆர் வேல் கண் மடவீர் ! –பொன்-ஊசல் ஆடாமோ ! – 1

16. Tiru-p-Ponnusal
[The Hallowed Golden Swing]

Tirucchitrambalam

O ye damsels whose eyes are verily battling spears !
Its posts are wrought of coral; its ropes are chains
Of pearls and its plank is gold. Be seated joyfully
In the swing. He graced me – the cur of a servitor –,
With His feet like unto fresh-blown flowers which were
Never beheld by Narayana. He, in grace, vouchsafed
To me Uttharakosamangkai to dwell in that polis.
Singing the grace of Him who is Nectar insatiable,
We will push the auric swing to make it move to and fro. – 1

மூன்று, அங்கு, இலங்கு நயனத்தன், மூவாத
வான் தங்கு தேவர்களும், காணா மலர்-அடிகள்,
தேன் தங்கி, தித்தித்து, அமுது ஊறி, தான் தெளிந்து, அங்கு,
ஊன் தங்கி நின்று, உருக்கும் உத்தரகோசமங்கைக்

கோன் தங்கு இடைமருது பாடி, குல மஞ்ஞை
போன்று, அங்கு, அனநடையீர் ! – பொன்-ஊசல் ஆடாமோ! – 2

O ye damsels whose gait is swan-like and whose mien
Is like that of the pea-fowl of excellent breed !
His are three bright eyes; His flower-feet are never beheld
By the unaging heavenly Devas. He abides in
The human body, makes it sweet like honey,
Causes nectar to spring therein and confers clarity.
He, the King of Uttharakosamangkai, melts the soul.
Let us hail Idaimarutu where He abides
And push the auric swing to make it move to and fro. – 2

முன், ஈறும், ஆதியும் இல்லான்; முனிவர் குழாம்,
பல் நூறு கோடி இமையோர்கள், தாம் நிற்ப,
தன் நீறு எனக்கு அருளி, தன் கருணை வெள்ளத்து
மன் ஊற, மன்னும் மணி உத்தரகோசமங்கை
மின் ஏறும் மாட வியல் மாளிகை பாடி,
பொன் ஏறு பூண் முலையீர் ! – பொன்-ஊசல் ஆடாமோ ! – 3

O ye damsels whose breasts are adorned with jewels of gold !
He has neither conceivable Beginning nor End.
While hordes of saints and billions of Devas were there,
He chose me and blessed me with His Holy Ash
And immersed me in His flood of mercy.
We will sing of the immense and storeyed mansions
Over which lightnings play, of His beautiful
And sempiternal Uttharakosamangkai
And push the auric swing to make it move to and fro. – 3

நஞ்சு அமர் கண்டத்தன்; அண்டத்தவர் நாதன்;
மஞ்சு தோய் மாட, மணி உத்தரகோசமங்கை

அம்சொலாள்-தன்னொடும் கூடி, அடியவர்கள்
நெஞ்சுளே நின்று, அமுதம் ஊறி, கருணை செய்து,
துஞ்சல், பிறப்பு அறுப்பான்; தூய புகழ் பாடி,
புஞ்சம் ஆர் வெள் வளையீர் ! – பொன்-ஊசல் ஆடாமோ! – 4

O ye belles bedecked with rows of white bangles !
He holds the poison in His throat; He is the Lord-Master
Of the heavenly ones. He who is entempled in
Uttharakosamangkai over the tops of whose beautiful
Mansions, clouds rest, is concorporate with Her
Of melodious words. He abides in the bosoms of His
Servitors and causes nectar to spring therein.
In mercy He snaps the cycle of birth and death.
We will sing His immaculate glory and push
The auric swing to make it move to and fro. – 4

ஆணோ, அலியோ, அரிவையோ, என்று இருவர்
காணாக் கடவுள்; கருணையினால், தேவர் குழாம்
நாணாமே உய்ய, ஆட்கொண்டருளி, நஞ்சு-தனை
ஊண் ஆக உண்டருளும் உத்தரகோச மங்கைக்
கோண் ஆர் பிறைச் சென்னிக் கூத்தன்; குணம் பரவி
பூண் ஆர் வன முலையீர் ! – பொன்-ஊசல் ஆடாமோ ! – 5

O ye damsels whose lovely breasts are bejewelled !
He is the God who is unseen by the Two who did not
Know whether what they saw was a male or a female
Or a sexless one. In mercy, He redeemed and saved
Them from death and shame, by eating the venom
As His victuals. He is the Dancer of Uttharakosamangkai
Who wears on His head a curved crescent.
We will hail His virtues and push
The auric swing to make it move to and fro. – 5

மாது ஆடு பாகத்தன்; உத்தரகோசமங்கைத்
தாது ஆடு கொன்றைச் சடையான்; அடியாருள்
கோதாட்டி நாயேனை ஆட்கொண்டு, என் தொல் பிறவித்
தீது ஓடா வண்ணம் திகழ, பிறப்பு அறுப்பான்;
காது ஆடு குண்டலங்கள் பாடி, கசிந்து அன்பால்,
போது ஆடு பூண் முலையீர் ! – பொன்-ஊசல் ஆடாமோ ! – 6

O ye belles over whose bejeweled breasts, garlands
Sway ! He is concorporate with His Consort; He is
The Lord of Uttharakosamangkai whose matted hair
Is decked with *Konrai* flowers, rich in pollen.
Among His servitors, He chose me – a cur –, cherished me,
Redeemed me and rules me. Lo, He did away
With my transmigration and uprooted the evils
Of my hoary Karma. In melting love, we will
Hail His ear-pendants and push the auric swing
And make it move to and fro. – 6

உன்னற்கு அரிய திரு உத்தரகோசமங்கை
மன்னிப் பொலிந்து இருந்த, மாமறையோன்-தன் புகழே
பன்னிப் பணிந்து இறைஞ்ச, பாவங்கள் பற்று அறுப்பான்;
அன்னத்தின் மேல் ஏறி ஆடும் அணி மயில் போல் –
என் அத்தன், என்னையும் ஆண்டு கொண்டான்; எழில் பாடி,
பொன் ஒத்த பூண் முலையீர் ! – பொன்-ஊசல் ஆடாமோ ! – 7

O ye damsels whose bejewelled breasts are gold !
The Author of the great Vedas is aeviternally
Entempled in the inconceivably great and divine
Uttharakosamangkai. If we hail His glory,
Again and again, bow at His feet and pray,

He will tear away the bondage begotten by sins.
Like a pea-fowl mounting and dancing on the plank
Of a swing, we will mount the swing, sing His –
My father's, my Redeemer's splendour and push it
And make it move and fro. – 7

கோல வரைக் குடுமி வந்து, குவலயத்துச்
சால அமுது உண்டு, தாழ் கடலின் மீது எழுந்து,
ஞாலம் மிக, பரி மேற்கொண்டு, நமை ஆண்டான் :
சீலம் திகழும் திரு உத்தரகோசமங்கை,
மாலுக்கு அரியானை வாய் ஆர நாம் பாடி
பூலித்து, அகம் குழைந்து – பொன்-ஊசல் ஆடாமோ ! – 8

Down He descended from the splendorous mountain-peak,
On earth much food did He consume and up He rose
On the deep sea. For the weal of the world, He – our
Redeemer –, rode on a charger. With full-throated ease
Sing the Lord of glorious and divine Uttharakosamangkai
Who is not accessible to Vishnu, melt in swelling rapture
And push the auric swing to make it move to and fro. – 8

தெங்கு உலவு சோலைத் திரு உத்தரகோசமங்கை
தங்கு, உலவு சோதித் தனி உருவம் வந்தருளி,
எங்கள் பிறப்பு அறுத்திட்டு, எம் தரமும் ஆட்கொள்வான்:
பங்கு உலவு கோதையும், தானும், பணி கொண்ட
கொங்கு உலவு கொன்றைச் சடையான் குணம் பரவி,
பொங்கு உலவு பூண் முலையீர் ! – பொன்-ஊசல் ஆடாமோ! – 9

திருச்சிற்றம்பலம்

O ye lasses whose swelling breasts are bejewelled !
The One of unique and effulgent form abiding at
Divine Uttharakosamangkai girt with groves
Of coconut-trees, deigned to come down to snap
Our transmigration. He will even redeem and rule
Servitors like unto me – the unworthy one. He, whose
Matted hair is damasked with melliferous *Konrai* flowers,
Appeared with His Consort, ever-concorporate with Him,
And accepted our service. We will hail His virtues
And push the auric swing to make it move to and fro. – 9

Tirucchitrambalam

17. அன்னைப் பத்து

திருச்சிற்றம்பலம்

வேத மொழியர், வெள் நீற்றர், செம் மேனியர்,
நாதப் பறையினர்; அன்னே ! – என்னும்.
நாதப் பறையினர், நான்முகன், மாலுக்கும்,
நாதர், இந் நாதனார்; அன்னே ! – என்னும். – 1

17. Annai-p-Patthu (The Mother-Decad)

Tirucchitrambalam

[The answers of the confidante of the heroine to the nurse who questions her about the altered state of the heroine, constitute this decad]

O mother, she says: "His words are the Vedas; He wears
The white Holy Ash; His body is ruddy; His drum is Naada !"
O mother, she also says: "He whose drum is Naada is
The Lord-Master of such masters like Brahma and Vishnu." – 1

கண் அஞ்சனத்தர், கருணைக் கடலினர்,
உள் நின்று உருக்குவர்; அன்னே ! – என்னும்
உள் நின்று உருக்கி, உலப்பு இலா ஆனந்தக்
கண்ணீர் தருவரால்; அன்னே ! – என்னும். – 2

O mother, she says: "His eyes are touched with khol; He is
A sea of mercy; He will inly abide and melt us."
O mother, she also says: "Melting us – abiding in us,
He will bless us with the tears of endless bliss." – 2

நித்த மணாளர், நிரம்ப அழகியர்,
சித்தத்து இருப்பரால்; அன்னே ! – என்னும்
சித்தத்து இருப்பவர் தென்னன் பெருந்துறை
அத்தர், ஆனந்தரால்; அன்னே ! – என்னும். – 3

O mother she says: "He is a perpetual Bride-groom;
He is surpassingly handsome; He abides in *Chittam*."
O mother, she also says: "He who abides in *Chittam*,
The Southerner of Perunturai, is the blissful Father." – 3

ஆடு அரப் பூண், உடைத் தோல், பொடிப் பூசிற்று ஓர்
வேடம் இருந்த ஆறு; அன்னே ! – என்னும்.
வேடம் இருந்தவா, கண்டு-கண்டு, என் உள்ளம்
வாடும்; இது என்னே ! அன்னே ! – என்னும். – 4

O mother, she says: "His jewels are dancing snakes;
He wears a tiger-skin; He is bedaubed with ash;
Behold how His habit is." O mother, she also says:
"Eyeing it again and again, my heart wilts.
What may this be?" – 4

நீண்ட கரத்தர், நெறிதரு குஞ்சியர்,
பாண்டி நல் நாடரால்; அன்னே ! – என்னும்.
பாண்டி நல் நாடர் பரந்து எழு சிந்தையை
ஆண்டு அன்பு செய்வரால்; அன்னே ! – என்னும் ! – 5

O mother, she says: "His hands are long; matted tresses
Are His hair; He is the goodly Lord of the Paandya realm."
O mother, she also says: "The goodly Lord of the Paandya realm
Will rule the roving *manam* and bestow love on me." – 5

உன்னற்கு அரிய சீர் உத்தரமங்கையர்
மன்னுவது என் நெஞ்சில்; அன்னே ! – என்னும்.
மன்னுவது என் நெஞ்சில்; மால், அயன், காண்கிலார்;
என்ன அதிசயம் ! அன்னே ! – என்னும். – 6

O mother, she says: "He is of Uttharamangkai inconceivably
Glorious; He will ever abide in my heart." O mother,
She also says: "What marvel is this ! He who abides
In my heart is by Vishnu and Brahma never beheld." – 6

வெள்ளைக் கலிங்கத்தர், வெண் திருமுண்டத்தர்
பள்ளிக் குப்பாயத்தர்; அன்னே ! – என்னும்.
பள்ளிக் குப்பாயத்தர் பாய் பரி மேற்கொண்டு, என்
உள்ளம் கவர்வரால்; அன்னே ! – என்னும். – 7

O mother, she says: "White is His clothing; His forehead
Is white with the Holy Ash; He wears a night-shirt."
O mother, she also says : "The One in night-shirt who
Rides a galloping charger is the stealer of my heart." – 7

தாளி அறுகினர், சந்தனச் சாந்தினர்,
ஆள் எம்மை ஆள்வரால்; அன்னே ! – என்னும்.
ஆள் எம்மை ஆளும் அடிகளார் – தம் கையில்,
தாளம் இருந்த ஆறு; அன்னே ! – என்னும். – 8

O mother, she says: "He is hailed with *thaaliaruku*;
He wears the sandal-paste. He rules us as His slaves."
O mother, she also says: "In the hands of the great One
Are the cymbals. How marvellous!" – 8

தையல் ஓர் பங்கினர், தாபத வேடத்தர்,
ஐயம் புகுவரால்; அன்னே ! – என்னும்.
ஐயம் புகுந்து அவர் போதலும், என் உள்ளம்
நையும்; இது என்னே ! அன்னே ! – என்னும். – 9

O mother, she says: "His half is His Consort. His habit
Is a *tapaswi*'s. Lo, He goes about begging alms."
O mother, she also says: "As He goes about begging alms,
My heart melts. What may this be?" – 9

கொன்றை, மதியமும், கூவிளம், மத்தமும்,
துன்றிய சென்னியர்; அன்னே ! – என்னும்.
துன்றிய சென்னியின் மத்தம் உன்மத்தமே
இன்று, எனக்கு ஆன ஆறு; அன்னே ! – என்னும். – 10

திருச்சிற்றம்பலம்.

O mother, she says: "His head is adorned with a crescent,
Vilva leaves and the flowers of *Konrai* and datura."
O mother, she also says : "The datura flowers on His head
Have, this day, inebriated me comlpletely." – 10

Tiruchchitrambalam

18. குயில் பத்து

திருச்சிற்றம்பலம்

கீதம் இனிய குயிலே ! கேட்டியேல், எங்கள் பெருமான்
பாதம் இரண்டும் வினவின், பாதாளம் ஏழினுக்கு அப்பால்;
சோதி மணி முடி சொல்லின், சொல் இறந்து நின்ற தொன்மை
ஆதி குணம் ஒன்றும் இல்லான்; அந்தம் இலான்;
வரக் கூவாய். – 1

18. Kuyil Patthu [The Kuyil-Decad]

Tirucchitrambalam

O dulcet-voiced *Kuyil* ! If asked where the feet twain
Of our Lord, are, they are beyond the seven nether worlds.
If (again) asked where His effulgent and gemmy crown is,
Lo, it is of ineffable pre-primordiality. He is
Without Beginning, *Guna* or End. Call Him to come. – 1

ஏர் தரும் ஏழ் உலகு ஏத்த, எவ் உருவும் தன் உருவாய்,
ஆர் கலி சூழ் தென் இலங்கை, அழகு அமர் வண்டோதரிக்கு,
பேர் அருள் இன்பம் அளித்து பெருந்துறை மேய பிரானை;
சீரிய வாயால், குயிலே ! தென் பாண்டி நாடனை; கூவாய் ! – 2

He is hailed by the seven beautiful worlds; every form
Is His (own). He blessed Mandotari, sought by beauty,
of southern Lanka,
Girt with the ever-resounding sea, with the bliss
Of great grace. The Lord-God – the One of southern
Paandya realm –, is entempled in Peruntụrai.
O *Kuyil*, with your lovely voice, call Him to come. – 2

நீல உருவின் குயிலே ! நீள் மணி மாடம் நிலாவும்
கோல அழகின் திகழும் கொடி மங்கை உள்ளுறை கோயில்,
சீலம் பெரிதும் இனிய திரு உத்தரகோசமங்கை,
ஞாலம் விளங்க இருந்த நாயகனை, வரக் கூவாய் ! – 3

O *Kuyil* of blue hue ! The liana-like woman who
Blazes in Her pulchritudinous form, is enshrined
In Uttharakosamangkai which is pure, exceedingly
Sweet and divine and is also rich in extensive
And gemmy mansions. There abides the Lord-Master
That the world may thrive in splendour. Call Him to come. – 3

தேன் பழச் சோலை பயிலும் சிறு குயிலே ! இது கேள் நீ.
வான் பழித்து, இம் மண் புகுந்து, மனிதரை ஆட்கொண்ட வள்ளல்;
ஊன் பழித்து, உள்ளம் புகுந்து, என் உணர்வு-அது ஆய ஒருத்தன்;
மான் பழித்து ஆண்ட மென்நோக்கி மணாளனை,
நீ வரக் கூவாய். – 4

O little *Kuyil* that frequents the groves of melliferous
Fruitage, listen to this. He, the munificent Lord, ignoring
Heaven, came down to earth and redeemed men.
Unmindful of my flesh, He entered me and became my
Consciousness. He is the unique One. He is the Consort of Her
Whose soft looks put to shame the antelope's.
Do call Him to come. – 4

சுந்தரத்து இன்பக் குயிலே ! சூழ் சுடர் ஞாயிறு போல,
அந்தரத்தே நின்று இழிந்து, இங்கு, அடியவர் ஆசை அறுப்பான்;
முந்தும், நடுவும், முடிவும், ஆகிய மூவர் அறியாச்
சிந்துரச் சேவடியானை; சேவகனை; வரக் கூவாய் ! – 5

O pretty and delightful *Kuyil* ! He who is like the Sun
Encircled by rays radiant, from the Heaven, came down
Here to shatter the worldly longings of His devotees. The Triad
Constituting the Beginning, the Middle and the End,
Do not know Him. Lo, the salvific feet of the Hero
Are incarnadine. Call Him to come. – 5

இன்பம் தருவன்; குயிலே ! ஏழ் உலகும் முழுது ஆளி;
அன்பன்; அமுது அளித்து ஊறும் ஆனந்தன்; வான் வந்த தேவன்;
நன் பொன் மணிச் சுவடு ஒத்த நல் பரிமேல் வருவானை;
கொம்பின் மிழற்றும் குயிலே ! கோகழி-நாதனை; கூவாய் ! – 6

O *Kuyil*, I will cause you to rejoice. He is the Ruler
Of the seven worlds. He is the abode of Love. He confers
Nectar and springs from within as the blissful One.
He is the Lord of the Empyrean. He rode on an excellent
Charger shining like gold inlaid with rubies.
O *Kuyil* that pipest from a spray,
Call the Lord of Kokazhi to come. – 6

உன்னை உகப்பன்; குயிலே ! உன் துணைத் தோழியும் ஆவன்.
பொன்னை அழித்த நல் மேனிப் புகழின் திகழும் அழகன்,
மன்னன், பரிமிசை வந்த வள்ளல், பெருந்துறை மேய
தென்னவன், சேரலன், சோழன், சீர்ப் புயங்கன், வரக் கூவாய்! – 7

O *Kuyil*, I will rejoice in you and be your helpful
Companion. He who is the comely one of ever-during glory,
Is like the one wrought, by smelting gold. He is
The Sovereign, the munificent One who rode on
A charger. He, the Lord of Peruntural, is the Paandya,
The Chera and the Chola. O *Kuyil*, call Him –
The glorious and snake-bejewelled –, to come. – 7

வா, இங்கே, நீ, குயில்-பிள்ளாய் ! மாலொடு நான்முகன் தேடி,
ஓவி, அவர் உன்னிநிற்ப, ஒண் தழல் விண் பிளந்து ஓங்கி,
மேவி, அன்று, அண்டம் கடந்து, விரி சுடர் ஆய், நின்ற மெய்யன்.
தாவி வரும் பரிப்பாகன்; தாழ் சடையோன்; வரக் கூவாய் ! – 8

O young *Kuyil*, come here. While Vishnu and the Four-faced
Quested after Him, gave it up and stood lost in
Cogitation, He, as blazing fire, smote the sky, soared up
Beyond the heavenly worlds, and as radiant and expanding
Light pervaded the spheres. He is the TRUTH.
Call Him of flowing matted hair, the One that rode
On the galloping charger, to come. – 8

கார் உடைப் பொன் திகழ் மேனி, கடி பொழில் வாழும், குயிலே !
சீர் உடைச் செம் கமலத்தில் திகழ் உரு ஆகிய செல்வன்;
பாரிடைப் பாதங்கள் காட்டி, பாசம் அறுத்து, எனை ஆண்ட
ஆர் உடை அம் பொனின் மேனி அமுதினை; நீ வரக் கூவாய்! – 9

O *Kuyil* endowed with a black and beautiful body
And dwelling in a fragrant grove ! He is the opulent One
Whose body is like that of a glorious red lotus.
On earth He revealed to me His feet, snapped my bondage
And ruled me. He is the Nectar whose golden frame
Sports an *Aatthi* garland. You call Him to come. – 9

கொந்து அணவும் பொழில் சோலைக் கூம் குயிலே ! இது கேள் நீ;-
அந்தணன் ஆகி வந்து, இங்கே, அழகிய சேவடி காட்டி,
'எம் தமர் ஆம் இவன்' என்று இங்கு என்னையும்
ஆட்கொண்டருளும்,
செம் தழல் போல் திருமேனித் தேவர் பிரான், வரக்கூவாய். – 10

திருச்சிற்றம்பலம்.

O *Kuyil* who pipes from a dense grove rich in bunches
Of flowers ! Hearken to this. He came here as a Brahmin, revealed to me
His lovely and salvific feet and saying: "He is my kin,"
Here redeemed and ruled even me. He is the God
Of gods whose frame divine blazes like ruddy flame.
Call Him to come. - 10

Tirucchitrambalam.

19. திருத் தசாங்கம்

திருச்சிற்றம்பலம்

ஏர் ஆர் இளங் கிளியே ! எங்கள் பெருந்துறைக் கோன்
சீர் ஆர் திரு நாமம் தேர்ந்து உரையாய் – 'ஆரூரன்,
செம் பெருமான்', வெள் மலரான், பால்-கடலான்,
செப்புவ போல்,
'எம் பெருமான், தேவர் பிரான்' என்று. – 1

19. Tiru-th-Thasaangkam
[The Tem sacred Insignia]

Tirucchitrambalam

O young and pretty Parakeet ! Even as Brahma ensconced
On the white Lotus and Vishnu recumbent on the sea
Of milk, utter (reverently) the names of our King
Of Perunturai, as 'the Lord of Aaroor, the salvific Lord,
Our God and the God of gods,' may you chant His
Ever-glorious and hallowed names, becomingly. – 1

ஏதம் இலா இன் சொல் மரகதமே ! ஏழ் பொழிற்கும்
நாதன், நமை ஆளுடையான், நாடு உரையாய் – காதலவர்க்கு
அன்பு ஆண்டு, மீளா அருள் புரிவான் நாடு, என்றும்
தென் பாண்டி நாடே, தெளி. – 2

O young and pretty Parakeet whose words are blemishless
And sweet and whose hue is emeraldine ! Tell me
The country which is His who is the Lord of the seven worlds
And who has us as His servitors. He rules lovingly
His devotees and prevents them from returning, once for all,

To embodied life. Know for certain that His country
Is the southern Paandya realm. – 2

தாது ஆடு பூஞ்சோலைத் தத்தாய் ! நமை ஆளும்
மாது ஆடும் பாகத்தன் வாழ் பதி என்? – கோதாட்டிப்
பத்தர் எல்லாம் பார் மேல், சிவபுரம் போல், கொண்டாடும்
உத்தரகோசமங்கை ஊர். – 3

O Parakeet of the grove which is rich in pollen-laden
Flowers ! What is the town of Him who rules us and who
Is concorporate with His Consort? It is indeed
Uttharakosamangkai which is rapturously hailed
As Sivapuram by His devotees of this world. – 3

செய்ய வாய்ப் பைம் சிறகின் செல்வீ ! நம் சிந்தை சேர்
ஐயன், பெருந்துறையான், ஆறு உரையாய் – தையலாய் !
வான் வந்த சிந்தை மலம் கழுவ வந்து, இழியும்
ஆனந்தம் காண், உடையான் ஆறு. – 4

O ruddy-beaked and green-hued bird of opulence !
Tell me the river of His who indwells our *Chinta*
And who is our Sire and the Lord of Perunturai.
O lass, the river of our Lord-Owner is Ananda which
Descends down from heaven to cleanse the flaws
Of *Chinta* and make it sublime. – 4

கிஞ்சுக வாய் அம் சுகமே ! கேடு இல் பெருந்துறைக் கோன்
மஞ்சு மருவு மலை பகராய் – நெஞ்சத்து
இருள் அகல வாள் வீசி, அன்பு அமரும் முத்தி
அருளும் மலை என்பது காண், ஆய்ந்து. – 5

O pretty Parakeet whose beak is ruddy like *Kinjuka*
Blossom ! Tell me: what is the cloud-crested mountain
Of the flawless King of Peruntурai? Lo, learn after
Due investigation, that it is the mount which chases
All murk away by its effulgence and confers,
In grace, Moksha of ever-during bliss. – 5

இப் பாடே வந்து, இயம்பு; கூடு புகல் என்? கிளியே !
ஒப்பு ஆடாச் சீர் உடையான் ஊர்வது என்னே? – எப்போதும்
தேன் புரையும் சிந்தையும் ஆய், தெய்வப் பண் ஏத்து இசைப்ப,
வான் புரவி ஊரும், மகிழ்ந்து. – 6

Why do you seek your cage? Come this side, O Parakeet
And tell me: what is His mount whose glory is peerless?
Whilst, for ever, with their honey-like *Chinta*, the heavenly
Damsels hail Him with melodic hymns, in joy,
He rides the ethereal courser. – 6

கோல்-தேன் மொழிக் கிள்ளாய் ! கோதுஇல் பெருந்துறைக் கோன்
மாற்றாரை வெல்லும் படை பகராய் – ஏற்றார்
அழுக்கு அடையா நெஞ்சு உருக, மும் மலங்கள் பாயும்
கழுக்கடை காண், கைக்கொள் படை. – 7

O Parakeet whose words are sweet like the honey, gathered
From the hive nestling in the spray ! Tell me: what is
The weapon of the flawless Lord of Peruntурai
With which He vanquishes His foes? Lo, His hand wields
The trident that causes the untainted hearts to melt
And extirpates the three *mala*-s. – 7

இன் பால் மொழிக் கிள்ளாய் ! எங்கள் பெருந்துறைக் கோன்
முன் பால் முழங்கும் முரசு இயம்பாய் – அன்பால்,
பிறவிப் பகை கலங்க, பேரின்பத்து ஓங்கும்,
பரு மிக்க நாதப் பறை. – 8

O Parakeet whose speech is sweet as milk ! Tell me :
What type of drum resounds before our King
Of Perunturai? Lo, it is the loud-resounding drum
Of Naada which, in bliss and out of compassion,
Confounds the foe which is embodiment. - 8

ஆய மொழிக் கிள்ளாய் ! அள்ளூறும் அன்பர்பால்
மேய பெருந்துறையான் மெய்த்தார் என்? – தீய வினை
நாளும் அணுகா வண்ணம் நாயேனை ஆளுடையான்,
தாளி அறுகு ஆம், உவந்த தார். - 9

O Parakeet articulating choice words ! The Lord
Of Perunturai indwells devotees in whose hearts
Love wells up. What indeed is His garland?
He rules me and quotidian fosters me
By preventing the onslaught of evil Karma.
His beloved garland is woven of *thaali-aruku*. - 9

சோலைப் பசும் கிளியே ! தூ நீர்ப் பெருந்துறைக் கோன்
கோலம் பொலியும் கொடி கூறாய் – சாலவும்
ஏதிலார் துணு் என்ன, மேல் விளங்கி, ஏர் காட்டும்
கோது இலா ஏறு ஆம், கொடி. - 10

திருச்சிற்றம்பலம்.

O green Parakeet whose habitat is the grove ! Tell me :
What is the splendorous flag of the King of Perunturai
Which is rich in pure water? It is that which causes
Dread to the foes and rises aloft in sheer beauty.
His flag is the one dight with the flawless signum of His Bull. - 10

Tirucchitrambalam

20. திருப்பள்ளி எழுச்சி

திருச்சிற்றம்பலம்

போற்றி ! என் வாழ் முதல் ஆகிய பொருளே !
புலர்ந்தது; பூம் கழற்கு இணை துணை மலர் கொண்டு
ஏற்றி, நின் திருமுகத்து எமக்கு அருள் மலரும்
எழில் நகை கண்டு, நின் திருவடி தொழுகோம். –
சேற்று இதழ்க் கமலங்கள் மலரும் தண் வயல் சூழ்
திருப்பெருந்துறை உறை சிவபெருமானே !
ஏற்று உயர்கொடி உடையாய் ! எமை உடையாய் !
எம்பெருமான் ! பள்ளி எழுந்தருளாயே ! – 1

20. Tiru-p-Palli Yezhucchi

[The Sacred Aubade]

Tirucchitrambalam

O supreme Ens which is the source of my life, praise be !
It has dawned; we will hail Your flowery, ankleted
Feet twain with a pair of flowers matching them.
Blessed, with the gracious and beautiful smile
That burgeons in Your visage, we will adore Your sacred feet.
O God Siva who abides at sacred Perunturai girt
With cool fields where, from the mire, petalled lotuses
Blossom ! O One that has a flag inscribed
With a signum of the Bull ! You own us. O our God be pleased
To arise from off Your couch and grace us. – 1

அருணன், இந்திரன் திசை அணுகினன்; இருள் போய்
அகன்றது; உதயம் நின் மலர்த் திருமுகத்தின்

கருணையின் சூரியன் எழ-எழ, நயனக்
கடி மலர் மலர, மற்று அண்ணல் அம் கண் ஆம்
திரள் நிறை அறுபதம் முரல்வன; இவை ஓர். –
திருப்பெருந்துறை உறை சிவபெருமானே !
அருள் நிதி தர வரும் ஆனந்த மலையே !
அலை கடலே ! பள்ளி எழுந்தருளாயே ! – 2

O God Siva abiding at sacred Perunturai ! O Mount
Of Bliss that comes to us to confer on us the Wealth
Of Grace ! O One like the billowy sea ! Arunan –
The charioteer of Surya –, has reached the East –
The quarter of Indira. Murk has fled away.
The rays of dawn are pervading. Like mercy
Manifesting in Your flowery and merciful face, as
the sun rises up and up,
Fragrant lotuses like unto Your eyes, burgeon.
The six-footed bees, in swarms and in rows, thither
Bombinate. Take cognizance of these and be
Pleasaed to arise from off Your couch and grace us. – 2

கூவின பூம் குயில்; கூவின கோழி;
குருகுகள் இயம்பின; இயம்பின சங்கம்;
ஓவின தாரகை ஒளி; ஒளி உதயத்து
ஒருப்படுகின்றது விருப்பொடு, நமக்கு. –
தேவ ! நல் செறி கழல் தாள்-இணை காட்டாய் !
திருப்பெருந்துறை உறை சிவபெருமானே !
யாவரும் அறிவு-அரியாய் ! எமக்கு எளியாய் !
எம்பெருமான் ! பள்ளி எழுந்தருளாயே ! – 3

Comely *kuyils* have piped their notes; the chanticleers
Have crowed; other birds have loud twittered;

Shells have blared; the light of stars has faded.
        Dawn's radiance spreads. Deign to make
Manifest, in love, Your divine and goodly feet
        Twain, fastened to anklets. O God Siva
Who abides at sacred Perunturai ! O Lord
        Hard to know by all others, but easy of access
To us, be pleased to arise from off Your couch
        And grace us. – 3

இன் இசை வீணையர், யாழினர், ஒருபால்;
        இருக்கொடு தோத்திரம் இயம்பினர், ஒருபால்;
துன்னிய பிணை மலர்க் கையினர், ஒருபால்;
        தொழுகையர், அழுகையர், துவள்கையர், ஒருபால்;
சென்னியில் அஞ்சலி கூப்பினர், ஒரு பால். –
        திருப்பெருந்துறை உறை சிவபெருமானே !
என்னையும் ஆண்டுகொண்டு, இன் அருள் புரியும்
        எம்பெருமான் ! பள்ளி எழுந்தருளாயே ! – 4

Players of sweet-voiced Veena on one side; strummers
        Of *Yaazh* on one side; reciters of Vedas
And praying devotees on one side; the holders
        Of densely-woven flower-wreaths in their hands,
On one side; adorers, weeping devotees and those
        That wilt, on one side; those that joined their hands
Over their heads, in worship, on one side; it is thus
        The devotees had foregathered.
O Lord Siva abiding at sacred Perunturai !
        O our God who redeemed even me and grants me
Sweet grace, be pleased to arise from off Your couch
        And grace us. – 4

'பூதங்கள் தோறும் நின்றாய்' எனின், அல்லால்,
'போக்கு இலன், வரவு இலன்', என, நினைப் புலவோர்
கீதங்கள் பாடுதல், ஆடுதல் அல்லால்,
கேட்டு அறியோம், உனைக் கண்டு அறிவாரை. –
சீதம் கொள் வயல் திருப்பெருந்துறை மன்னா!
சிந்தனைக்கும் அரியாய் ! எங்கள் முன் வந்து,
ஏதங்கள் அறுத்து, எம்மை ஆண்டு, அருள்புரியும்
எம்பெருமான் ! பள்ளி எழுந்தருளாயே! – 5

Wise men affirming that You abide in all the elements,
Ever-free from death and birth, sing hymns
And dance. Yet we have not even known by hearsay
Of those that have seen and known You.
O King of sacred Peruntarai rich in cool fields !
O One beyond thought ! O our God, You manifest
Before us, do away with our flaws, redeem us
And grant us grace. Be pleased to arise
From off Your couch and grace us. – 5

பப்பு அற வீட்டு இருந்து உணரும் நின் அடியார்,
பந்தனை வந்து அறுத்தார்; – அவர் பலரும்,
மைப்பு உறு கண்ணியர், மானிடத்து இயல்பின்
வணங்குகின்றார். – அணங்கின் மணவாளா !
செப்பு உறு கமலங்கள் மலரும் தண் வயல் சூழ்
திருப்பெருந்துறை உறை சிவபெருமானே !
இப் பிறப்பு அறுத்து, எமை ஆண்டு, அருள் புரியும்
எம் பெருமான் ! பள்ளி எழுந்தருளாயே ! – 6

Your devotees, rid of their rambling and poised in
Deliverance, sought You and did away with
Their bondage. All of them adore You in the human way,
As is done by the chaste women whose eyes are

Touched with khol and who adore their respective husbands.
O Consort of Goddess Uma ! O Lord Siva abiding
In sacred Perunturai girt with cool fields
Whence the cup-shaped lotuses burgeon ! O Our God,
Annul our present embodiment and rule us.
May You be pleased to arise from off Your couch
And grace us. – 6

அது, பழச் சுவை என, அமுது என; அறிதற்கு
அரிது என, எளிது என; அமரரும் அறியார்.
இது, அவன் திருஉரு; இவன், அவன்; எனவே
எங்களை ஆண்டுகொண்டு, இங்கு எழுந்தருளும்,
மது வளர்பொழில் திரு உத்தரகோச -
மங்கை உள்ளாய் ! திருப்பெருந்துறை மன்னா !
எது எமைப் பணி கொளும் ஆறு? அது கேட்போம் :
எம்பெருமான் ! பள்ளி எழுந்தருளாயே ! – 7

"THAT is the taste of fruitage; THAT is Nectar; it is
Impossible to know THAT; THAT is easy of access."
Thus wrangling the immortals know Him not.
"This is His sacred form; this indeed is He.
That God indeed is He – come in the human form."
Thus are we blessed to speak of Him who, ruling us,
Has deigned to come down here,
The One that abides at Uttharakosamangkai
Girt with melliferous groves. O King of the sacred
Perunturai rich in melliferous groves. What indeed
Is the way to serve You? We will pursue that. O our God !
Be pleased to arise from off Your couch and bless us. – 7

முந்திய முதல், நடு, இறுதியும், ஆனாய்;
மூவரும் அறிகிலர்; யாவர் மற்று அறிவார்? –

பந்து அணை விரலியும், நீயும், நின் அடியார்
பழம் குடில்தொறும் எழுந்தருளிய பரனே !
செம் தழல் புரை திருமேனியும் காட்டி,
திருப்பெருந்துறை உறை கோயிலும் காட்டி,
அந்தணன் ஆவதும் காட்டி, வந்து ஆண்டாய் !
ஆர் அமுதே ! பள்ளி எழுந்தருளாயே ! – 8

You are the pre-primordial First, the Midst and the Last,
Unknown to the Trinity. Who else can know You?
O supreme Ens ! With Her whose fingers sport a ball,
You deigned to visit each old dwelling of Your
Servitors. You revealed to us Your sacred body –
Like unto ruddy fire –, the temple at the sacred
Perunturai where You abide and Your form
As a Brahmin, and redeemed us. O Nectar rare !
Be pleased to arise from off Your couch and grace us. – 8

விண்ணகத் தேவரும் நண்ணவும் மாட்டா
விழுப் பொருளே ! உன தொழுப்பு அடியோங்கள்,
மண்ணகத்தே வந்து, வாழச் செய்தானே !
வண் திருப்பெருந்துறையாய் ! வழி அடியோம்
கண் அகத்தே நின்று, களிதரு தேனே !
கடல் அமுதே ! கரும்பே ! விரும்பு அடியார்
எண் அகத்தாய் ! உலகுக்கு உயிர் ஆனாய் !
எம்பெருமான் ! பள்ளி எழுந்தருளாயே ! – 9

O supreme Ens ever inaccessible to even the heavenly Devas !
You caused us – the hereditary slaves that serve You –,
To dwell on earth. O Lord of uberous and sacred
Perunturai ! You abide in our eyes and confer
On us, delight sweet as honey ! O Nectar of the ocean !
O Sweetcane ! O One that abides in the thought

Of loving devotees ! O Life of the cosmos ! O our God !
Be pleased to arise from off Your couch and grace us. – 9

'புவனியில் போய்ப் பிறவாமையின், நாள் நாம்
போக்குகின்றோம் அவமே; இந்தப் பூமி,
சிவன் உய்யக் கொள்ளுகின்ற ஆறு' என்று நோக்கி
திருப்பெருந்துறை உறைவாய் ! திருமால் ஆம்
அவன் விருப்பு எய்தவும், அலரவன் ஆசைப்
படவும், நின் அலர்ந்த மெய்க் கருணையும், நீயும்,
அவனியில் புகுந்து, எமை ஆட்கொள்ள வல்லாய் !
ஆர் அமுதே ! பள்ளி எழுந்தருளாயே ! – 10

திருச்சிற்றம்பலம்

Coming to know that Earth is the place designed by
Siva for grant of redemption, and feeling
That without securing such birth on earth
They were wasting their lives, both Sri Vishnu
And Brahma foster love and longing for such
Birth. O Lord that abides at sacred Perunturai !
You and Your Consort Who is Mercy true which burgeons,
Are valiant to come down on earth to redeem
And rule us. O Rare Nectar ! Be pleased
To arise from off Your couch and grace us. – 10

Tiruchchitrambalam

21. கோயில் மூத்த திருப்பதிகம்

திருச்சிற்றம்பலம்

உடையாள், உன்-தன் நடுவு, இருக்கும்;
　　உடையாள் நடுவுள், நீ இருத்தி;
அடியேன் நடுவுள், இருவீரும்
　　இருப்பதானால், அடியேன், உன்
அடியார் நடுவுள் இருக்கும்
　　அருளைப் புரியாய் – பொன்னம்பலத்து எம்
முடியா முதலே ! என் கருத்து
　　முடியும்வண்ணம், முன் நின்றே ! – 1

21. Koyil Moottha Tiru-p-Patikam
[The Hoary Decad of the Temple]

Tirucchitrambalam

The Goddess who owns all, dwells in the very centre
　　Of Your self; You dwell in the very centre
Of Her self. If it is true that You Two be pleased to dwell centred
　　In me, then deign to so grace me that I – Your servitor –,
Should dwell in the midst of Your devotees.
　　O Primal Ens of Ponnambalam that knows no end
　　Be pleased to fructify this – my wish and prayer. – 1

முன் நின்று ஆண்டாய், எனை முன்னம்;
　　யானும், அதுவே முயல்வு உற்று,
பின் நின்று, ஏவல் செய்கின்றேன்;
　　பிற்பட்டு ஒழிந்தேன்; பெம்மானே !

'என்?' என்று, அருள் இவர நின்று,
'போந்திடு' என்னாவிடில், அடியார்,
உன் நின்று, 'இவன் ஆர்' என்னாரோ?
பொன்னம்பலக் கூத்து உகந்தானே ! – 2

O God who delights to dance in Ponnambalam !
You manifested Yourself before me and ruled me.
I also endeavoured to merit it by obeying Your
Behests. O God, I had, alas, lagged behind.
If abiding in me in abounding grace, You do
Not question me thus: "Wherefore are you so?"
And say: "Come along!" will not devotees
Standing in Your presence ask you:
"Who may this person be?" – 2

உகந்தானே ! அன்பு உடை அடிமைக்கு;
உருகா உள்ளத்து உணர்வு இலியேன்,
சகம்-தான் அறிய முறையிட்டால்,
'தக்க ஆறு அன்று' என்னாரோ?
மகம்-தான் செய்து வழி வந்தார்
வாழ, வாழ்ந்தாய்; அடியேற்கு உன்
முகம்-தான் தாராவிடின், முடிவேன்;
பொன்னம்பலத்து எம் முழு-முதலே ! – 3

O Ens Absolute enshrined in Ponnambalam! You are
Delighted by the willing servitude of Your loving
Devotees. I, the unfeeling one, know not to melt
In devotion. So, with the world as witness, if I make
A complaint, will they not say: "This does not become
You." You are pleased to cause them thrive who
Perform *yagas* and are poised in the righteous way.
O Lord, if I am not blessed with a *darshan*
Of Your visage, I will perish, for sure. – 3

'முழு-முதலே ! ஐம் புலனுக்கும்,
மூவர்க்கும், என்-தனக்கும்,
வழி முதலே ! நின் பழ அடியார்
திரள், வான், குழுமிக்
கெழு முதலே ! அருள் தந்து இருக்க
இரங்கும்-கொல்லோ ?' என்று
அழும்-அதுவே அன்றி, மற்று என்
செய்கேன்? பொன்னம்பலத்து அரைசே ! – 4

O Source Absolute! You are the source of guidance
To, not only the pentad of senses but to the Trinity
Also. You are indeed the source granting grace
To Your thickly-thronging hereditary servitors.
Seeking Your mercy that will poise me in grace
And peace, I but weep and cry. What else can
I do? O King of Ponnambalam ! – 4

'அரைசே ! பொன்னம்பலத்து ஆடும்
அமுதே !' என்று உன் அருள் நோக்கி,
இரை தேர் கொக்கு ஒத்து, இரவு பகல்,
ஏசற்று இருந்தே, வேசற்றேன்;
கரை சேர் அடியார் களி சிறப்ப,
காட்சி கொடுத்து, உன் அடியேன்பால்,
பிரை சேர் பாலின் நெய் போல,
பேசாது இருந்தால், ஏசாரோ? – 5

'O Sovereign ! O nectarean Dancer of Ponnambalam!'
Thus I hail You seeking Your grace, poised
Like the heron that awaits its coveted prey. Thus,
Even thus, I remain, night and day,
In angst and agony, wilting. While You have blessed
Your servitors who have reached the shore

Of Moksha, and revealed Yourself to them,
You do not grace me with Your reassuring word
And remain silent like ghee not yet manifest
In the curdled milk. At this, will not
The world at large dispraise You? – 5

ஏசா நிற்பர், என்னை; உனக்கு
அடியான் என்று, பிறர் எல்லாம்
பேசா நிற்பர்; யான்-தானும்
பேணா நிற்பேன், நின் அருளே;
தேசா ! நேசர் சூழ்ந்து இருக்கும்
திருவோலக்கம் சேவிக்க,
ஈசா ! பொன்னம்பலத்து ஆடும்
எந்தாய் ! இனித்தான் இரங்காயே ! – 6

O Empyrean Light ! O Lord-God ! O our Father who dances
In Ponnambalam ! Your devotees will reproach me;
Others will speak of me as Your servitor. I stand here
Yearning for Your grace. Now at least, in mercy
Bless me to hail Your levee where Your loving devotees
Are in attendance. – 6

'இரங்கும் நமக்கு அம்பலக் கூத்தன்'
என்று-என்று,ஏமாந்திருப்பேனை,
அரும் கற்பனை கற்பித்து, ஆண்டாய்;
ஆள்வார் இலி மாடு ஆவேனோ ?
நெருங்கும் அடியார்களும், நீயும்
நின்று, நிலாவி, விளையாடும்
மருங்கே சார்ந்து, வர, எங்கள்
வாழ்வே, 'வா' என்று அருளாயே ! – 7

'The Lord of Ambalam will take pity on me.' Thus,
Even thus, I stood rejoicing. You commandeered

Me in a rare way and ruled me.
Should I become like unto unclaimed wealth?
Whilst You and Your thronging servitors are
Engaged in the aeviternal and divine play,
O our Life, be pleased to bid me come to Your side. – 7

அருளாது ஒழிந்தால், அடியேனை,
'அஞ்சேல்' என்பார் ஆர், இங்கு?
பொருளா, என்னைப் புகுந்து, ஆண்ட
பொன்னே ! பொன்னம்பலக் கூத்தா !
மருள் ஆர் மனத்தோடு, உனைப் பிரிந்து,
வருந்துவேனை, 'வா' என்று, உன்
தெருள் ஆர் கூட்டம் காட்டாயேல்,
செத்தே போனால், சிரியாரோ? – 8

O Gold ! O Dancer in Ponnambalam ! Deeming me
As worthy, You barged into me and ruled me.
If You cease to grace me, who is here that will
Assure me thus: "Fear not!" Parted from You
I wilt, with my *manam* befuddled. Saying:
"Come hither!" if You do not reveal to me Your
Assembly of enlightened and redeemed
Servitors, I will perish.
Then, will You not be laughed at? – 8

சிரிப்பார்; களிப்பார்; தேனிப்பார்;
திரண்டு, திரண்டு, உன் திருவார்த்தை
விரிப்பார்; கேட்பார்; மெச்சுவார்;
வெவ்வேறு இருந்து, உன் திருநாமம்
தரிப்பார்; 'பொன்னம்பலத்து ஆடும்
தலைவா' என்பார்; அவர் முன்னே
நரிப்பு ஆய், நாயேன் இருப்பேனோ?
நம்பி ! இனித்தான் நல்காயே ! – 9

They will laugh, feel delighted and make sweet
Sounds as though their tongues are treated with honey.
Gathering in groups they will descant on Your glory,
Listen to Your praises and praise them that praise You.
Remaining apart they will chant Your hallowed names.
They will say: "O Chief that dances in Ponnambalam!"
Will I, in their presence, remain distressed and denigrated?
O Lord, grace me – the dog –, henceforth, at least. – 9

'நல்காது ஒழியான் நமக்கு' என்று, உன்
நாமம் பிதற்றி, நயன நீர்
மல்கா, வாழ்த்தா, வாய் குழறா,
வணங்கா, மனத்தால் நினைந்து உருகி,
பல்கால் உன்னைப் பாவித்து,
பரவி, 'பொன்னம்பலம்' என்றே
ஒல்கா நிற்கும் உயிர்க்கு இரங்கி,
அருளாய் ! என்னை உடையானே ! – 10

திருச்சிற்றம்பலம்

O God who owns me ! "You will not leave me, without
Bestowing grace on me." Thus convinced, I chant
Your name with tear-filled eyes. I hail You
And extol You with faltering tongue, set my
Manam on You and melt; I contemplate You,
Times without number, hail you as
Ponnambalam Itself and stand languishing.
Unto me who is such grant grace, in mercy. – 10

Tirucchitrambalam.

22. கோயில் திருப்பதிகம்

திருச்சிற்றம்பலம்

மாறி நின்று, என்னை மயக்கிடும் வஞ்சப்
புலன் ஐந்தின் வழி அடைத்து; அமுதே
ஊறி நின்று; என் உள் எழு பரஞ்சோதி !
உள்ளவா காண வந்தருளாய்:
தேறலின் தெளிவே ! சிவபெருமானே !
திருப்பெருந்துறை உறை சிவனே !
ஈறு இலாப் பதங்கள் யாவையும் கடந்த
இன்பமே ! என்னுடை அன்பே ! – 1

22. Koyil Tiru-p-Patikam [The Sacred Decad of the Temple]

Tirucchitrambalam

O Pure Essence of Honey ! God Siva ! O Siva who abides
In the sacred Perunturai ! O Bliss that transcends
All the endless beatitudes ! O my Love !
Having barred the ways of the five deceptious senses
Which, in hostility, delude me, You – O Supernal
Splendour, arise from within me like unto Nectar
That wells up. May You be pleased, in all grace,
To reveal Yourself unto me as You truly are. – 1

அன்பினால், அடியேன் ஆவியோடு, ஆக்கை,
ஆனந்தமாய்க் கசிந்து உருக,
என் பரம் அல்லா, இன் அருள் தந்தாய்;
யான், இதற்கு இலன் ஓர் கைம்மாறு:

முன்பும் ஆய், பின்பும், முழுதும், ஆய், பரந்த
முத்தனே ! முடிவு இலா முதலே !
தென் பெருந்துறையாய் ! சிவபெருமானே !
சீர் உடைச் சிவபுரத்து அரைசே ! – 2

You were before all; You will survive all
And You pervade all. You are the Ever-free,
The endless Ens. O God Siva who is entempled
In southern Perunturai ! You are the Sovereign
Of Siva-loka. You granted sweet grace to me
Who merits it not by making mine –
Your servitor's body and soul melt in bliss
And ooze. I cannot requite You at all. – 2

அரைசனே ! அன்பர்க்கு; அடியனேன் உடைய
அப்பனே ! ஆவியோடு ஆக்கை
புரைபுரை கனியப் புகுந்துநின்று, உருக்கி,
பொய் இருள் கடிந்த மெய்ச் சுடரே !
திரை பொரா மன்னும், அமுதத் தெண் கடலே !
திருப்பெருந்துறை உறை சிவனே !
உரை, உணர்வு, இறந்துநின்று, உணர்வது ஓர் உணர்வே!
யான், உன்னை உரைக்கும் ஆறு, உணர்த்தே ! – 3

O King unto devotees ! O my Sire ! O True Light that entered
My soul, made my soul and body and every pore
Thereof soften and melt, and chased away the murk
Of falsity from me! O lucid and waveless ocean
Of nectarean and perennial bliss ! O Siva
Abiding at sacred Perunturai ! O Gnosis
Knowable only by Godly knowledge that transcends
Speech and human consciousness ! Deign to teach me
How I should becomingly praise You. – 3

உணர்ந்த மா முனிவர், உம்பரோடு, ஒழிந்தார்
உணர்வுக்கும், தெரிவு-அரும் பொருளே!
இணங்கு இலி! எல்லா உயிர்கட்கும் உயிரே!
எனைப்பிறப்பு அறுக்கும் எம் மருந்தே!
திணிந்தது ஓர் இருளில், தெளிந்த தூ ஒளியே!
திருப்பெருந்துறை உறை சிவனே!
குணங்கள்-தாம் இல்லா இன்பமே! உன்னைக்
குறுகினேற்கு இனி என்ன குறையே? – 4

O Rare Ens beyond the consciousness of the parviscient
And great sages, the celestials and the rest. O Life
Of all lives, You are unique ! O Balm that does
Away with my embodiment ! O Light –
Lucid and pure –, in darkness – dense and intense !
O Siva entempled in the sacred Peruntrai !
O *Gunaless* Bliss ! Where is any lack unto me
Who have neared You? – 4

குறைவு இலா நிறைவே! கோது இலா அமுதே!
ஈறு இலாக் கொழும் சுடர்க் குன்றே!
மறையும் ஆய், மறையின் பொருளும் ஆய், வந்து என்
மனத்திடை மன்னிய மன்னே!
சிறை பொறா நீர் போல், சிந்தைவாய்ப் பாயும்
திருப்பெருந்துறை உறை சிவனே!
இறைவனே! நீ, என் உடல் இடம் கொண்டாய்;
இனி, உன்னை என் இரக்கேனே? – 5

O never-diminishing Plenitude ! O flawless
Nectar ! O endless and prosperous Hill
Of Effulgence ! O King that, for ever, abides
In my *manam* as the Vedas and their import!

O Siva of sacred Perunturai like unto
The dam-bursting flood that gushes into
The *Chinta* ! O God ! You are entempled in my
Body ! What will I henceforth beg of You? – 5

இரந்து-இரந்து உருக, என் மனத்துள்ளே
எழுகின்ற சோதியே ! இமையோர்
சிரம்-தனில் பொலியும் கமலச் சேவடியாய் !
திருப்பெருந்துறை உறை சிவனே !
நிரந்த ஆகாயம், நீர், நிலம், தீ, கால்
ஆய், அவை அல்லை ஆய், ஆங்கே,
கரந்தது ஓர் உருவே ! களித்தனன், உன்னைக்
கண் உறக் கண்டுகொண்டு, இன்றே. – 6

As I yearn and yearn for Your grace and melt,
You, the Light, are rising from my *manam* !
Your salvific and lotus-feet blaze on the crowns
Of the celestials ! O Siva abiding at
The sacred Perunturai ! You are the ubiquitous
Ether, water, earth, fire and air ! You are none
Of these ! Yet in these Your form remains recondite. This day,
I stand rejoicing, as my eyes feast on You. – 6

இன்று, எனக்கு அருளி, இருள் கடிந்து, உள்ளத்து
எழுகின்ற ஞாயிறே போன்று
நின்ற நின் தன்மை நினைப்பு அற நினைந்தேன்;
நீ அலால் பிறிது மற்று இன்மை;
சென்று-சென்று, அணுவாய்த் தேய்ந்து-தேய்ந்து, ஒன்று ஆம்
திருப்பெருந்துறை உறை சிவனே !
ஒன்றும் நீ அல்லை; அன்றி, ஒன்று இல்லை;
யார் உன்னை அறியகிற்பாரே? – 7

This day, gracing me, You chased away my murk,
Poised in my soul like the rising sun. On this -
Your inhering nature and there being nought else
But Youself –, I thought and thought till thought
Itself ceased. O Siva abiding at the sacred Perunturai !
Coming closer and closer to You and in the process,
Wearing away again and again, I was reduced
To my atomic self (shorn of all else) and got
Oned with You. You are not aught in the universe;
Yet there is nought save You.
Who can know You at all? - 7

பார், பதம், அண்டம், அனைத்தும், ஆய், முளைத்துப்
படர்ந்தது ஓர் படர் ஒளிப் பரப்பே !
நீர் உறு தீயே ! நினைவதேல், அரிய
நின்மலா ! நின் அருள்-வெள்ளச்
சீர் உறு, சிந்தை எழுந்தது ஓர் தேனே !
திருப்பெருந்துறை உறை சிவனே !
ஆர் உறவு எனக்கு, இங்கு? யார் அயல் உள்ளார்?
ஆனந்தம் ஆக்கும் என் சோதி ! - 8

It is You who germinated and grew as the earth,
The heaven and all other universes, and stand
As the one non-pareil expanse of pervading Light !
You are the fire delitescent in water !
O *Ninmalaa* beyond the pale of thought ! O Honey unique
That surges up from the sublime *chinta*
Of Your devotees – soused in the flood of Your sweet grace !
O Siva abiding at the sacred Perunturai !
O my Light that transforms me into Bliss !
Who is here my kin and who is not? - 8

சோதியாய்த் தோன்றும் உருவமே ! அரு ஆம்
ஒருவனே ! சொல்லுதற்கு அரிய
ஆதியே ! நடுவே ! அந்தமே ! பந்தம்
அறுக்கும் ஆனந்த மா கடலே !
தீது இலா நன்மைத் திருவருள்-குன்றே !
திருப்பெருந்துறை உறை சிவனே !
யாது நீ போவது ஓர் வகை? எனக்கு அருளாய் –
வந்து நின் இணை-அடி தந்தே. – 9

O Splendour manifesting in form ! O One formless !
O ineffable Origin, Middle and End ! O One
Like unto the Sea of Bliss, who snaps bondage !
O Holy Hill of Grace abounding in unflawed Weal !
O Siva abiding at the sacred Perunturai !
Wherefore do You leave me? Bless me with
The peerless way and confer on me Your feet twain! – 9

தந்தது, உன்-தன்னை; கொண்டது, என்-தன்னை;
சங்கரா ! ஆர்-கொலோ, சதுரர்?
அந்தம் ஒன்று இல்லா ஆனந்தம் பெற்றேன்;
யாது நீ பெற்றது ஒன்று, என்பால்,
சிந்தையே கோயில் கொண்ட எம்பெருமான் !
திருப்பெருந்துறை உறை சிவனே !
எந்தையே ! ஈசா ! உடல் இடம் கொண்டாய்;
யான் இதற்கு இலன், ஓர் கைம்மாறே ! – 10

திருச்சிற்றம்பலம்

It is Yourself You gave to me and received from me, mine
O Sankara ! Who is the cleverer one?
From You I received unending Ananda.
What did You receive from me at all?
My God, who made my *chinta* Your temple !
O Siva abiding at sacred Perunturai !
O my Father ! O Lord-God ! You abide in my body.
How can I requite You for this? – 10

Tirucchitrambalam.

23. செத்திலாப் பத்து

திருச்சிற்றம்பலம்

பொய்யனேன் அகம் நெகப் புகுந்து, அமுது ஊறும்,
புது மலர்க் கழல் இணை-அடி பிரிந்தும்,
கையனேன், இன்னும் செத்திலேன்; அந்தோ !
விழித்திருந்து உள்ளக் கருத்தினை இழந்தேன்.
ஐயனே ! அரசே ! அருள் பெரும் கடலே !
அத்தனே ! அயன், மாற்கு, அறி ஒண்ணாச்
செய்ய மேனியனே ! செய்வகை அறியேன்;
திருப்பெருந்துறை மேவிய சிவனே ! - 1

23. Setthilaa-p-Patthu
[The Decad of Death-Wish]

Tirucchitrambalam

O Sire ! O Sovereign ! O immense Ocean of Mercy ! O Father !
O One of ruddy body who could not be known
By Vishnu and Brahma ! O Siva abiding at
The sacred Peruntirai ! You so entered me -
The one of falsity –, that my bosom melted ! Lo, parted
From Your fresh, flowery and ankleted feet twain -
The Spring of Nectar –, I, the little one, had not yet
Died. Though wide-awake, I lost the goal of my soul.
I know not what I should do. - 1

புற்றும் ஆய், மரம் ஆய்; புனல், காலே,
உண்டி, ஆய்; அண்ட வாணரும், பிறரும்,
மற்று யாரும், நின் மலர் அடி காணா
மன்ன ! என்னை ஓர் வார்த்தையுள் படுத்து,

பற்றினாய்; பதையேன்; மனம் மிக உருகேன்;
பரிகிலேன்; பரியா உடல்-தன்னைச்
செற்றிலேன்; இன்னும் திரிதருகின்றேன்;
திருப்பெருந்துறை மேவிய சிவனே ! – 2

O Siva presiding over the sacred Peruntурai !
Performers of *tapas* over whom have grown
Ant-hills and trees, and who, for food, consume
Water and air (only), heaven-dwellers
And others – whoever they be –, had not beheld
Your flower-feet. O King, You enslaved me
By a mystic vocable and netted me. I neither grieve
Nor suffer my *manam* to abundantly melt.
I quiver not; I have not slain the loveless body.
I still go about roaming. – 2

புலையனேனையும், பொருள் என நினைந்து, உன்
அருள் புரிந்தனை; புரிதலும், களித்துத்
தலையினால் நடந்தேன்; விடைப் பாகா !
சங்கரா ! எண் இல் வானவர்க்கு எல்லாம்
நிலையனே ! அலை நீர் விடம் உண்ட
நித்தனே ! அடையார் புரம் எரித்த
சிலையனே ! எனைச் செத்திடப் பணியாய்;
திருப்பெருந்துறை மேவிய சிவனே ! – 3

O Rider of the Bull ! O Sankara ! O the Base and Support
Of all the innumerable celestials ! O the One
That ate the venom of the billowy sea and remains
Athanasic ! O Wielder of the bow that gutted with fire
The hostile citadels ! Deeming even me – the meanest
One , as a thing of worth, when You graced me,

I, in my prideful glee, walked not with my feet
But with my head. O Siva presiding over
The sacred Peruntурai ! Bid me die. – 3

அன்பர் ஆகி, மற்று, அரும் தவம் முயல்வார்,
அயனும், மாலும்; மற்று, அழல் உறு மெழுகு ஆம்
என்பர் ஆய், நினைவார் எனைப் பலர்;
நிற்க – இங்கு, எனை, எற்றினுக்கு ஆண்டாய்?
வன் பராய் முருடு ஒக்கும் என் சிந்தை;
மரக் கண்; என் செவி இரும்பினும் வலிது;
தென் பராய்த்துறையாய் ! சிவலோகா !
திருப்பெருந்துறை மேவிய சிவனே ! – 4

O Lord of the southern Paraaitthurai ! O Siva
Abiding at the sacred Peruntурai ! O Sovereign
Of Siva-loka ! Becoming Your devotees Brahma and Vishnu
Perform uncommon *tapas*. Many others, melting
Like wax in fire, and become mere bones,
Contemplate You. Ignoring these, why on earth,
Did You (prefer to) rule me? My *Chinta* is like
Tough and rugged *paraai* wood; my eyes are
Wooden and my ears are harder than iron. – 4

ஆட்டுத் தேவர்-தம் விதி ஒழித்து, அன்பால்,
'ஐயனே' என்று, உன் அருள் வழி இருப்பேன்;
நாட்டுத் தேவரும் நாடு-அரும் பொருளே !
நாதனே ! உனைப் பிரிவு உறா அருளைக்
காட்டி, தேவ, நின் கழல்-இணை காட்டி,
காய மாயத்தைக் கழித்து, அருள்செய்யாய்;
சேட்டைத் தேவர்-தம் தேவர் பிரானே !
திருப்பெருந்துறை மேவிய சிவனே ! – 5

O Siva abiding at the sacred Perunturai ! I will
Eschew the behests of those Devas who partake
Of goat's meat (as havis). Hailing You as Sire,
I will be poised in the way of Your grace. You are
The Ens inaccessible to the earthly Devas (Brahmins).
O Lord-Master, show me the Grace that is
Inseparate from You. O Deva (par excellence), show me
Your ankleted feet twain. Do away with my Mayic
Embodiment and grace me. You indeed are
The Lord-God of Devas – the celestial vicegerents. – 5

அறுக்கிலேன் உடல் துணிபட; தீப் புக்கு
ஆர்கிலேன்; திருவருள் வகை அறியேன்;
பொறுக்கிலேன் உடல்; போக்கு-இடம் காணேன்;
போற்றி ! போற்றி ! என் போர் விடைப் பாகா !
இறக்கிலேன் உனைப் பிரிந்து, இனிது இருக்க,
என் செய்கேன்? 'இது செய்க' என்று அருளாய்;
சிறைக்கணே புனல் நிலவிய வயல் சூழ்
திருப்பெருந்துறை மேவிய சிவனே ! – 6

O Siva abiding at the sacred Perunturai girt
With fields the waters of which cover the ridges !
I do not saw my body to pieces. I do not enter fire
And thither abide till death. I know not
The way of Your Grace. I cannot endure
My body; I have refuge none. O my Rider
Of the martial Bull ! Praise be ! Praise be !
Parted from You, I die not. What should I do
To live well? Bid me in Grace : "Do this." – 6

மாயனே ! மறி கடல் விடம் உண்ட
வானவா ! மணி கண்டத்து எம் அமுதே !

நாயினேன், உனை நினையவும் மாட்டேன்;
'நமச்சிவாய' என்று, உன் அடி பணியாப்
பேயன் ஆகிலும், பெரு நெறி காட்டாய்;
பிறை குலாம் சடைப் பிஞ்ஞகனே ! ஓ !
சேயன் ஆகி நின்று, அலறுவது அழகோ?
திருப்பெருந்துறை மேவிய சிவனே ! – 7

O Sorcerer ! O Supernal who ate the venom
Of the billowy sea ! O our nectarean Lord whose throat
Is like sapphire ! I, a cur, do not even think of You.
Though I am a ghoul and do not bow at Your
Feet, chanting Namasivaya, will You not show me
The great way? O Pigngnaka in whose matted
Hair the young moon thrives ! Is it becoming of You
That I should, alas, wail aloud, separated from You? – 7

போது சேர் அயன், பொரு கடல் கிடந்தோன்,
புரந்தர-ஆதிகள், நிற்க, மற்று என்னைக்
கோது மாட்டி, நின் குரை கழல் காட்டி,
'குறிக்கொள்க' என்று, நின் தொண்டரில் கூட்டாய்;
யாது செய்வது, என்று இருந்தனன்; மருந்தே !
அடியனேன் இடர்ப்படுவதும் இனிதோ?
சீத வார் புனல் நிலவிய வயல் சூழ்
திருப்பெருந்துறை மேவிய சிவனே ! – 8

O Siva abiding at the sacred Perunturai girt
With fields rich in cool and abounding waters !
O Elixir, I stand perplexed ! Is it good that, I, Your
Slave, should suffer, troubled !
In the presence of Brahma on the Lotus and the one recumbent
On the wave-tossed main, Indira and other Devas
Seeking Your grace, be pleased to do away
With my flaws, reveal to me Your beckoning

Ankleted feet twain, bid me hold fast
To that which is graced by You and bless me
With the company of Your servitors. – 8

ஞாலம், இந்திரன், நான்முகன், வானோர்,
நிற்க, மற்று எனை நயந்து, இனிது ஆண்டாய்;
காலன் ஆர் உயிர் கொண்ட பூம் கழலாய் !
கங்கையாய் ! அங்கி தங்கிய கையாய் !
மாலும் ஓலம் இட்டு அலறும் அம் மலர்க்கே,
மரக்கணேனையும் வந்திடப் பணியாய்;
சேலும், நீலமும், நிலவிய வயல் சூழ்
திருப்பெருந்துறை மேவிய சிவனே ! – 9

O Siva presiding over the sacred Perunturai girt with
Fields in which carp leap and blue lilies thrive !
While the inhabitants of the earth, Indira,
The Four-faced and the celestials stand awaiting
Your grace, in love, You redeemed me and rule me sweetly.
Your flower foot smote Death to death; Ganga rests
In Your crest; Your palm holds the fire. O Lord,
Bid me – the wooden-eyed –, reach those
Flower feet seeking which Vishnu wails aloud. – 9

அளித்து வந்து, எனக்கு 'ஆவ' என்று அருளி,
அச்சம் தீர்த்த நின் அருள் பெருங் கடலில்,
திளைத்தும், தேக்கியும், பருகியும், உருகேன்;
திருப்பெருந்துறை மேவிய சிவனே !
வளைக் கையானொடு மலரவன் அறியா
வானவா ! மலை மாது ஒரு பாகா !
களிப்பு எலாம் மிகக் கலங்கிடுகின்றேன் !
கயிலை மாமலை மேவிய கடலே ! – 10

திருச்சிற்றம்பலம்

O Siva presiding over the sacred Perunturai !
O Lord of the Empyrean unknowable by him
Who wields a conch and the one seated on
The Lotus ! O One who is concorporate with
The Daughter of the Mountain ! In mercy, You came
And graced me. In the great sea of Your grace
Which annulled my fear, I plunged, felt full
And quaffed it. Yet I melt not in devotion.
Feeling excessively prideful, I stand bewildered, O Sea
Of mercy abiding at the great Mount Kailaas ! – 10

Tirucchitrambalam.

24. அடைக்கலப் பத்து

திருச்சிற்றம்பலம்

செழுக் கமலத் திரள் அன, நின் சேவடி சேர்ந்து அமைந்த
பழுத்த மனத்து அடியர் உடன் போயினர்; யான், பாவியேன்;
புழுக்கண் உடைப் புன் குரம்பை, பொல்லா,
கல்வி-ஞானம் இலா,
அழுக்கு மனத்து அடியேன்; உடையாய் ! உன் அடைக்கலமே. – 1

24. Adaikkala-p-Patthu
[The Decad of Refuge]

Tirucchitrambalam

Your salvific feet are like the dense and beautiful
Lotus flowers; having gained them Your servitors
Of fit and ripe *manam* had gone with You. I am a sinner;
my body is infested
With worms; I am evil; I am bereft of learning;
My *manam* is full of filth. Such is me, Your servitor.
O Lord-Owner, You are my –
Your servitor's Refuge. – 1

வெறுப்பனவே செய்யும்என் சிறுமையை, நின் பெருமையினால்
பொறுப்பவனே ! அராப் பூண்பவனே ! பொங்கு கங்கை சடைச்
செறுப்பவனே ! நின் திருவருளால், என் பிறவியை வேர்
அறுப்பவனே ! உடையாய் ! அடியேன் உன் அடைக்கலமே. – 2

I ever act odiously; by Your magnanimity You put up
With my littleness, O One that wears as jewels

The snakes ! O One that incarcerated in Your matted
Hair, the swelling Ganga ! By Your grace divine,
You will cut away the root-cause of my embodiment,
O Lord-Owner! You are my – Your servitor's Refuge. – 2

பெரும் பெருமான், என் பிறவியை வேர் அறுத்து, பெரும் பிச்சுத்
தரும் பெருமான், சதுரப் பெருமான், என் மனத்தின் உள்ளே
வரும் பெருமான், மலரோன், நெடுமால், அறியாமல் நின்ற
அரும் பெருமான் ! உடையாய் ! அடியேன் உன் அடைக்கலமே. – 3

O Great God ! O God who uproots my embodiment
And confers on me divine dementia ! O thaumaturgical
God ! O God who enters and abides in my soul !
O rare God who remains unknown to him on the Lotus
And tall Vishnu ! O my Lord-Owner !
You are my – Your servitor's Refuge. – 3

பொழிகின்ற துன்பப் புயல் வெள்ளத்தில்,
நின் கழல் புணை கொண்டு,
இழிகின்ற அன்பர்கள் ஏறினர், வான்; யான், இடர்க் கடல்வாய்ச்
சுழி சென்று, மாதர்த் திரை பொர, காமச் சுறவு எறிய,
அழிகின்றனன்; உடையாய் ! அடியேன் உன் அடைக்கலமே. – 4

In the flood caused by the pouring nimbi of misery,
Your devotees that were sinking, caught hold of
The float – Your ankleted feet –, and gained ascension.
Caught in the main's maelstrom, buffeted by
The billows – the damsels –, and attacked by the shark
Which is Lust, I sink. O my Lord-Owner,
You are my – Your servitor's Refuge. – 4

சுருள் புரி கூழையர் சூழலில் பட்டு, உன் திறம் மறந்து, இங்கு,
இருள் புரி யாக்கையிலே கிடந்து, எய்த்தனன்; மைத் தடம் கண்
வெருள் புரி மான் அன்ன நோக்கி-தன் பங்க,
விண்ணோர் பெருமான்,
அருள் புரியாய்; உடையாய் ! அடியேன் உன் அடைக்கலமே. – 5

O One concorporate with Her whose khol-touched eyes are
Like the startled antelope's ! O God of the
celestials ! Companied
With the libidinous lasses of curly locks, forgetting
Clean Your greatness, I abide in this – my murk-ridden
Body –, wilting and wasting. Pray, grace me. O my
Lord-Owner, You are my – Your servitor's Refuge. – 5

மாழை, மைப் பாவிய கண்ணியர் வன்மத்து இட, உடைந்து,
தாழியைப் பாவு தயிர் போல், தளர்ந்தேன்; தட மலர்த் தாள்,
வாழி ! எப்போது வந்து, எந் நாள், வணங்குவன் வல் வினையேன்?
ஆழி அப்பா ! உடையாய் ! அடியேன் உன் அடைக்கலமே. – 6

O Sire like unto a main of mercy ! The curd gets
Smashed and spreads on all sides of the pot, when
Women whose eyes are like the longitudinally and symmetrically-slit
Slices of tender mango, churn with a mighty
Churning stick. I too similarly languish.
On which day and hour will I – the one
Of cruel Karma –, hail Your puissant flower-feet?
O my Lord-Owner, You are my –
Your servitor's Refuge. – 6

மின் கணினார், நுடங்கும் இடையார், வெகுளி
வலையில் அகப்பட்டு,
புன் கணன் ஆய், புரள்வேனை, புரளாமல், புகுந்து அருளி,

என் கணிலே அமுது ஊறி, தித்தித்து, என் பிழைக்கு இரங்கும்
அம் கணனே ! உடையாய் ! அடியேன் உன் அடைக்கலமே ! – 7

Caught in the net of the simulated anger resulting
In the bouderie of the fulgurant-eyed damsels
Of swaying hips, I, the base one, wallowed in lust.
Annulling this, He entered me, caused His nectarean
Grace to spring in me in which I am sweetly immersed.
O merciful Lord who pities me for my faults !
O Lord-Owner ! You are my –
Your servitor's Refuge. – 7

மா வடு வகிர் அன்ன கண்ணி பங்கா ! நின் மலர் அடிக்கே
கூவிடுவாய்? கும்பிக்கே இடுவாய்? நின் குறிப்பு அறியேன்;
பா இடை ஆடு குழல் போல், கரந்து, பரந்தது, உள்ளம்.
ஆ ! கெடுவேன்; உடையாய் ! அடியேன் உன் அடைக்கலமே. – 8

O One concorporate with Her whose eyes are like the two
Slices of a symmetrically-slit tender mango !
You may be pleased to call me to Your flower feet, or
Place me in inferno. I know not Your will.
Like the shuttle moving to and fro on the warp,
My heart, concealed in desires, wanders.
Alas, I am lost !
O Lord-Owner ! You are my – Your servitor's Refuge. – 8

பிறிவு அறியா அன்பர், நின் அருள் பெய் கழல் தாள்-இணைக் கீழ்,
மறிவு அறியாச் செல்வம் வந்து பெற்றார்; உன்னை வந்திப்பது ஓர்
நெறி அறியேன்; நின்னையே அறியேன்; நின்னையே அறியும்
அறிவு அறியேன்; உடையாய் ! அடியேன் உன் அடைக்கலமே. – 9

Devotees who know no parting from You, came under
Your grace-abounding feet twain, adorned with
Gem-inlaid anklets, and have secured the wealth
Of birthlessness. I know not the way to hail You.
I know You not at all; neither do I know of the Gnosis
By which I can know You alone. O Lord-Owner !
You are my – Your servitor's Refuge. – 9

வழங்குகின்றாய்க்கு உன் அருள் ஆர் அமுதத்தை வாரிக்கொண்டு,
விழுங்குகின்றேன்; விக்கினேன் வினையேன்,
என் விதி இன்மையால்;
தழங்கு அரும் தேன் அன்ன தண்ணீர் பருகத் தந்து,
உய்யக் கொள்ளாய்;
அழுங்குகின்றேன்; உடையாய் !
அடியேன் உன் அடைக்கலமே. – 10

திருச்சிற்றம்பலம்

As You liberally poured Your grace-abounding nectar,
I quaffed it greedily. Alas, I, the Karma-ridden
Suffered hiccough, lacking good fortune. Be pleased
To supply me with water, sweet as rare honey
That will gently flow down my throat gurgling.
Thus, even thus, save me. I grieve sore.
O my Lord-Owner ! You are my –
Your servitor's Refuge. – 10

Tirucchitrambalam

25. ஆசைப் பத்து

திருச்சிற்றம்பலம்

கருளக் கொடியோன் காணமாட்டாக்
கழல் சேவடி என்னும்
பொருளைத் தந்து, இங்கு, என்னை ஆண்ட
பொல்லா மணியே ! ஓ !
இருளைத் துரந்திட்டு, 'இங்கே வா' என்று,
அங்கே, கூவும்
அருளைப் பெறுவான், ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 1

25. Asai-p-Patthu [The Decad of Longing]

Tirucchitrambalam

O unpierced Ruby who blessed me with the wealth of Your
Ankleted and salvific feet unbeholdable by him
Whose flag sports the signum of Garuda !
O One who redeemed and ruled me ! Bid me thus:
"Forsake Your murk and come here !" O Lord-God !
I long for such a call from You to gain Your grace. – 1

மொய்ப்பால் நரம்பு கயிறு ஆக,
மூளை, என்பு, தோல், போர்த்த
குப்பாயம் புக்கு, இருக்ககில்லேன்;
கூவிக்கொள்ளாய்; கோவே ! ஓ !
எப்பாலவர்க்கும் அப்பால் ஆம்
என் ஆர் அமுதே ! ஓ !
அப்பா! காண ஆசைப்பட்டேன்
கண்டாய் ! அம்மானே! – 2

I cannot hereafter be wrapped in the garment of skin
Covering closely-knit nerves, brain and bones.
O King ! Call me to You. My nectarean Lord who is
Beyond all – whoever they be ! O Sire ! O Lord-God !
I long and yearn to behold You. – 2

சீ வார்ந்து, ஈ மொய்த்து, அழுக்கொடு திரியும்
சிறு குடில்-இது சிதையக்
கூவாய்; கோவே ! கூத்தா ! காத்து
ஆட்கொள்ளும் குரு மணியே !
தேவா ! தேவர்க்கு அரியானே ! சிவனே !
சிறிது என் முகம் நோக்கி,
'ஆ ! வா !' என்ன, ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 3

This body is a mobile little hut of filth whence
Pus exudes and over which swarming flies rest.
Call me to You so that it will perish. O King !
O Dancer ! O Gem of a guru who fosters and rules !
O Deity ! O God inaccessible to gods ! O Siva ! May You,
A trifle, look at me and say: 'Oh, come to Me."
It is for this I long and yearn. – 3

மிடைந்து எலும்பு, ஊத்தை மிக்கு, அழுக்கு ஊறல்,
வீறு இலி, நடைக் கூடம்
தொடர்ந்து எனை நலிய, துயர் உறுகின்றேன்;
சோத்தம் ! எம் பெருமானே !
உடைந்து, நைந்து, உருகி, உள் ஒளி நோக்கி,
உன் திரு மலர்ப் பாதம்
அடைந்து நின்றிடுவான், ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 4

Hail to You, our Lord-God ! This worthless body --
A mobile hut –, close-knit with bones,
Abounding in filth and soaked in dirty mucus,
For ever, has its hold on me; I grieve sore.
It must shatter and I must melt
And ooze out in love, to behold Your light.
To reach Your sacred and flower-feet thus,
And be poised in Your presence, I long and yearn. – 4

அளி புண் அகத்து, புறம் தோல் மூடி,
அடியேன் உடை யாக்கை,
புளியம் பழம் ஒத்து இருந்தேன்; இருந்தும்,
விடையாய் ! பொடி ஆடீ !
எளிவந்து, என்னை ஆண்டுகொண்ட
என் ஆர் அமுதே ! ஓ !
'அளியேன்' என்ன, ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 5

The outer skin of my body envelops the inner
Festering sores. I am like the tamarind fruit.
Yet in condescending grace You have enslaved me,
O Rider of the Bull ! O One bedaubed with
The Holy Ash ! O rare Elixir ! I long and yearn
To be reckoned by You as one meriting pity. – 5

எய்த்தேன் நாயேன்; இனி இங்கு இருக்க -
கில்லேன்; இவ் வாழ்க்கை
வைத்தாய்; வாங்காய்; வானோர் அறியா
மலர்ச் சேவடியானே !
முத்தா ! உன்-தன் முக ஒளி நோக்கி,
முறுவல் நகை காண,
அத்தா ! சால ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 6

I, the cur, am wearied; I will not here abide henceforth;
        You gave me this life; take it back. O One whose
Flowery and salvific feet are unknown
        To the celestials ! O One Ever-free ! O Father !
O Lord-God ! To behold the light
        Of Your countenance and Your charming smile,
        I long and yearn. – 6

பாரோர், விண்ணோர், பரவி ஏத்தும்
        பரனே ! பரஞ்சோதி !
வாராய்; வாரா உலகம் தந்து,
        வந்து ஆட்கொள்வானே !
பேர் ஆயிரமும் பரவித் திரிந்து,
        'எம் பெருமான்' என ஏத்த,
ஆரா அமுதே ! ஆசைப்பட்டேன்
        கண்டாய்; அம்மானே ! – 7

O Supreme Ens ! O Empyrean Light, adored and hailed
        By dwellers of earth and heaven ! Do come
To bless me with the world of bliss from which
        Its dweller returns not, and rule me.
O Nectar insatiable, my Lord-God,
        To chant Your thousand names,
        And go about hailing You as 'Our God'
                I long and yearn. – 7

கையால் தொழுது, உன் கழல் சேவடிகள்
        கழுமத் தழுவிக்கொண்டு
எய்யாது என்-தன் தலை மேல் வைத்து,
        'எம் பெருமான் !', 'பெருமான் !' என்று,
ஐயா ! என்-தன் வாயால் அரற்றி,
        அழல் சேர் மெழுகு ஒப்ப,

ஐயாற்று அரசே ! ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 8

O King of Aiyaru ! O great and comely One !
Lo, to adore You with hands, to hold fast to
Your salvific and ankleted feet uninterruptedly
And ever keep them on my crown, and with full-throated
Voice, call You "O God ! O Our God ! O Sire !
O Lord-God!"
And melt like wax in fire, I long and yearn. – 8

செடி ஆர் ஆக்கைத் திறம் அற வீசி,
சிவபுர நகர் புக்கு,
கடி ஆர் சோதி கண்டுகொண்டு என்
கண்-இணை களி கூர,
படி-தான் இல்லாப் பரம்பரனே ! உன்
பழ அடியார் கூட்டம்,
அடியேன் காண ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 9

O Supreme Ens beyond compare ! Having done away,
Once for all, with this flawed embodiment,
I should enter the city of Sivapuram, behold
The protecting Light with my eyes twain athrill
And be companied with the assembly of Your hoary servitors.
O Lord-God ! To gain this I long and yearn. – 9

வெம், சேல் அனைய கண்ணார்-தம்
வெகுளி வலையில் அகப்பட்டு,
நைஞ்சேன், நாயேன்; ஞானச் சுடரே !
நான் ஓர் துணை காணேன்;

பஞ்சு ஏர் அடியாள் பாகத்து ஒருவா !
பவளத் திருவாயால்,
'அஞ்சேல்' என்ன, ஆசைப்பட்டேன்
கண்டாய்; அம்மானே ! – 10

திருச்சிற்றம்பலம்

O peerless One who is concorporate with Her the soles
Of whose lovely feet are dyed with the red silk-cotton !
O Effulgence of Gnosis ! Caught in the net
Of the bouderie resulting from the simulated
Anger of women whose lovely eyes are like
The carp, I languish and find help none.
O Lord-God ! For the assuring words from Your coralline lips:
"Fear not!" I long and yearn. – 10

Tirucchitrambalam

26. அதிசயப்பத்து

திருச்சிற்றம்பலம்

வைப்பு, மாடு, என்று; மாணிக்கத்து ஒளி என்று;
மனத்திடை உருகாதே,
செப்பு நேர் முலை மடவரலியர்-தங்கள்
திறத்திடை நைவேனை –
ஒப்பு இலாதன, உவமனில் இறந்தன,
ஒள் மலர்த் திருப் பாதத்து
அப்பன் – ஆண்டு, தன் அடியரில் கூட்டிய
அதிசயம் கண்டாமே ! – 1

26. Atisaya-p-Patthu [The Decad of Awe]

Tirucchitrambalam

"He is the wealth at the hour of need; His is the blaze
Of ruby!" I thought not so; neither did I melt.
I but languished, falling into the company
Of damsels of cup-shaped breasts. (Yet,)
My Sire whose radiant and flowery and sacred feet
That defy comparison and are peerless, redeemed
Me and linked me with His servitors.
Ha, this marvel, we did witness. – 1

நீதி ஆவன யாவையும் நினைக்கிலேன்;
நினைப்பவரொடும் கூடேன்;
ஏதமே பிறந்து, இறந்து, உழல்வேன்-தனை –
'என் அடியான்' என்று,

பாதி மாதொடும் கூடிய பரம்பரன்,
        நிரந்தரமாய் நின்ற
ஆதி – ஆண்டு, தன் அடியரில் கூட்டிய
        அதிசயம் கண்டாமே ! – 2

I think not of *niti* and all the virtues associated
        Therewith. Neither do I join them that ever
Foster them, setting their thought on them.
        I am repeatedly born in sin in which I die
And thus wallow in it. He – the Ens Entium
        Whose Half is His Consort, the aeviternal Alpha –,
Deemed me, even me, as His servitor, redeemed
        Me and linked me with His servitors.
        Ha, this marvel, we did witness. – 2

முன்னை என்னுடை வல் வினை போயிட,
        முக்கண்-அது உடை எந்தை,
தன்னை யாவரும் அறிவதற்கு அரியவன்,
        எளியவன் அடியார்க்கு,
பொன்னை வென்றது ஓர் புரி சடை முடி-தனில்
        இள மதி-அது வைத்த
அன்னை, ஆண்டு, தன் அடியரில் கூட்டிய
        அதிசயம் கண்டாமே ! – 3

My triple-eyed Father is rarely to be known
        By any – whosoever that be; yet is He easy
Of access to His servitors; He is truly motherly.
        He keeps in His crown of plaited strands
Of matted hair that excels gold a young moon. To do away first
        With my puissant Karma, He redeemed me
And linked me with His servitors.
        Ha, this marvel, we did witness ! – 3

'பித்தன்' என்று, எனை உலகவர் பகர்வது ஓர்
காரணம்-இது; கேளீர்;
ஒத்துச் சென்று, தன் திருவருள் கூடிடும்
உபாயம்-அது அறியாமே,
செத்துப்போய், அரு நரகிடை வீழ்வதற்கு
ஒருப்படுகின்றேனை
அத்தன், ஆண்டு, தன் அடியாரில் கூட்டிய
அதிசயம் கண்டாமே ! – 4

Listen ye, to this – the reason why I am called
By the world a man demented. Neither conforming
To the way of divine Grace, nor coming by
The knowledge of means to get oned with it,
Of my own volition, I choose to die to wallow
In fell inferno. Yet our Sire redeemed me
And linked me, even me, with His servitors.
Ha, this marval, we did witness ! – 4

பரவுவார்-அவர் பாடு சென்று அணைகிலேன்;
பல் மலர் பறித்து ஏத்தேன்;
குரவு வார் குழலார் திறத்தே நின்று,
குடி கெடுகின்றேனை –
இரவு நின்று, எரி ஆடிய எம் இறை,
எரி சடை மிளிர்கின்ற
அரவன் – ஆண்டு, தன் அடியாரில் கூட்டிய
அதிசயம் கண்டாமே ! – 5

I go not near them to mingle with them that hail You;
Neither do I gather variform flowers to hail You with.
I choose to be companied with women who wear on
Their locks *Kuraa* flowers. Thus I cause my own total ruin.

He is our God who is decked with snakes and who
With His blazing and bright matted hair a-dangle,
Dances in fire during night. He it is who redeemed me
And linked me with His servitors.
Ha, this marvel, we did witness ! – 5

எண்ணிலேன் திருநாமம் அஞ்சு-எழுத்தும்; என்
ஏழைமை-அதனாலே
நண்ணிலேன் கலை-ஞானிகள்-தம்மொடு;
நல் வினை நயவாதே,
மண்ணிலே பிறந்து, இறந்து, மண் ஆவதற்கு
ஒருப்படுகின்றேனை,
அண்ணல், ஆண்டு, தன் அடியரில் கூட்டிய
அதிசயம் கண்டாமே ! – 6

I chant not the sacred name – the mystic pentad;
By reason of my nescience, I seek not the society
Of the wise men who are versed in the Sastras.
Not desiring to do salvific deeds, I get born;
I die; I become dust – all willingly. Lo, the lofty One
Redeemed me and linked me with His servitors.
Ha, this marval, We did witness ! – 6

பொத்தை ஊன் சுவர்; புழுப் பொதிந்து, உளுத்து, அசும்பு
ஒழுகிய, பொய்க் கூரை;
இத்தை, மெய் எனக் கருதி நின்று, இடர்க் கடல்
சுழித் தலைப் படுவேனை –
முத்து, மா மணி, மாணிக்க, வயிரத்த,
பவளத்தின், முழுச் சோதி,
அத்தன் – ஆண்டு, தன் அடியரில் கூட்டிய
அதிசயம் கண்டாமே ! – 7

Its walls are holey flesh; it is full of worms;
From it oozes festering mucus; it wears
A false roof. Such is this body. I deemed it
As (ever-)abiding. So, am I, alas, caught up
In the troublous oceanic maelstroms.
Large and great pearls, rubies, diamonds
And coral: with the full splendour of these, His
Body blazes. He, my Father, redeemed me
And linked me with His servitors.
Ha, this marvel, we did witness ! – 7

நீக்கி, முன் எனைத் தன்னொடு நிலாவகை;
குரம்பையில் புகப் பெய்து;
நோக்கி; நுண்ணிய, நொடியன சொல் செய்து;
நுகம் இன்றி விளாக்கைத்து;
தூக்கி; முன் செய்த பொய் அறத் துகள் அறுத்து;
எழுதரு சுடர்ச் சோதி
ஆக்கி; ஆண்டு; தன் அடியரில் கூட்டிய
அதிசயம் கண்டாமே ! – 8

He who is like unto the rising splendorous Light
Removed me, of yore, from His presence and forced
Me to abide in the little hut of a body (Then,
At the ordained hour) He cast His look on me
And blessed me with the subtle mystic word,
In a trice. Up He lifted me from the cycle
Of transmigration, having done away with
My bondage, root and all. Yokeless, He fastened
Me to His Grace (to commence the tilling
Of the divine soil). Thus He made me whole
And redeemed me and linked me with His
Servitors. Ha, this marvel, we did witness ! – 8

உற்ற ஆக்கையின் உறு பொருள், நறு மலர்
        எழுதரு நாற்றம் போல்,
பற்றல் ஆவது ஓர் நிலை இலாப் பரம் பொருள்;
        அப் பொருள் பாராதே,
பெற்றவா பெற்ற பயன்-அது நுகர்ந்திடும்
        பித்தர் சொல் தெளியாமே,
அத்தன், ஆண்டு, தன் அடியரில் கூட்டிய
        அதிசயம் கண்டாமே ! - 9

The abiding goal of embodied life is the gain
        Of the Supreme Ens that is not to be grasped
By the senses. That indeed is like the suaveolence
        Wafting from the fragrant flower. Alas,
I did not seek that Ens. [Yet] He made me
        Not to put my trust in the words of the mad men
Who run in the rut of Karma, all the while eating
        Again and again the *Karmic* fruit. Thus my Sire
Redeemed me and linked me with His servitors.
        Ha, this marvel, we did witness ! - 9

இருள் திணிந்து எழுந்திட்டது ஓர் வல்வினைச்
        சிறு குடில், இது: இத்தைப்
பொருள் எனக் களித்து, அரு நரகத்திடை
        விழப் புகுகின்றேனை –
தெருளும் மும்மதில், நொடி வரை இடிதர,
        சினப் பதத்தொடு செம் தீ
அருளும் மெய்ந்நெறி – பொய்ந்நெறி நீக்கிய
        அதிசயம் கண்டாமே ! - 10

திருச்சிற்றம்பலம்

He wrathfully involved, in a trice, the three splendorous
Walled citadels, in raging fire and utter ruination.
I deemed this little hut of a body wrought
Of cruel Karma and packed with murk,
As a worthy thing, revelled in joy and was
About to fall into the inferno irretrievably.
Lo, He blessed me with the true way, removing me
From the false one. Ha, this marvel, we did witness! - 10

Tirucchitrambalam

27. புணர்ச்சிப் பத்து

திருச்சிற்றம்பலம்

சுடர் பொன்குன்றை, தோளா
முத்தை, வாளா தொழும்பு உகந்து
கடை பட்டேனை ஆண்டுகொண்ட
கருணாலயனை, கரு மால், பிரமன்,
தடை பட்டு, இன்னும் சாரமாட்டாத்
தன்னைத் தந்த என் ஆர் அமுதை,
புடை பட்டு இருப்பது என்று-கொல்லோ – என்
பொல்லா மணியைப் புணர்ந்தே? – 1

27. Punarcchi-p-Patthu
[The Decad of Mystic Union]

Tirucchitrambalam

He is the radiant Hill of Gold ! He is like the unpierced
Pearl ! He is the Abode of Mercy ! The dark-hued
Vishnu and Brahma met with obstruction and are
Yet to reach Him. Accepting, in joy, my mere service,
He redeemed and ruled me – the one that stood debased.
Indeed He gave a gift of Himself to me.
He is to me the ever-abounding Nectar.
Oh for the day, when I will reach Him – my unpierced
Ruby –, and be yoked to Him in connubial felicity. – 1

ஆற்றகில்லேன் அடியேன்; அரசே !
அவனி-தலத்து ஐம் புலன் ஆய
சேற்றில் அழுந்தாச் சிந்தை செய்து,
'சிவன், எம்பெருமான்', என்று ஏத்தி,

ஊற்று மணல் போல், நெக்கு-நெக்கு
உள்ளே உருகி, ஓலம் இட்டு,
போற்றிப் புகழ்வது என்று-கொல்லோ – என்
பொல்லா மணியைப் புணர்ந்தே? – 2

Sunk in the quagmire of the five senses, I, Your
Servitor, cannot endure this life on earth, O Sovereign !
I must reach You – my unpierced Ruby,
Ever think on You thus: "O Siva !
O Our God!" all the while growing soft and yielding
Like the sands in a spring.
Oh, for the day when I will inly melt, hail You aloud
And be yoked to You in connubial felicity ! – 2

நீண்ட மாலும், அயனும். வெருவ
நீண்ட நெருப்பை, விருப்பிலேனை
ஆண்டு கொண்ட என் ஆர் அமுதை,
அள்ளூறு உள்ளத்து அடியார் முன்
வேண்டும் தனையும் வாய் விட்டு அலறி,
விரை ஆர் மலர் தூவி,
பூண்டு கிடப்பது என்று-கொல்லோ – என்
பொல்லாமணியைப் புணர்ந்தே? – 3

He soared up as the cosmic fire at which tall Vishnu
And Brahma stood transfixed in dread.
Even He redeemed and ruled me – the loveless one.
He is my ever-abounding Nectar.
Oh, for the day when I must hail Him – my unpierced
Ruby –, aloud with my mouth, as much as I desire,
In the presence of servitors of melting *pietas*
Strew sweet-smelling flowers (on His person)
And lie locked up in connubial embrace ! – 3

அல்லிக் கமலத்து அயனும், மாலும்,
        அல்லாதவரும், அமரர் கோனும்,
சொல்லிப் பரவும் நாமத்தானை,
        சொல்லும் பொருளும் இறந்த சுடரை,
நெல்லிக் கனியை, தேனை, பாலை,
        நிறை இன் அமுதை, அமுதின் சுவையை,
புல்லிப் புணர்வது என்று-கொல்லோ – என்
        பொல்லா மணியைப் புணர்ந்தே? – 4

His names are chanted and hailed by Brahma who is
        Ensconced on the Lotus rich in petals, Vishnu,
The Sovereign of the immortals and others.
        He is the Light transcending words and their import.
He is the ripe emblic, honey, milk, the sweet
        And abounding nectar and its savour.
Oh, for the day when I must hug Him – my unpierced
        Ruby –, and be yoked to Him in connubial felicity! – 4

திகழத் திகழும் அடியும் முடியும்
        காண்பான், கீழ் மேல், அயனும் மாலும்,
அகழப் பறந்தும், காண மாட்டா
        அம்மான், இம் மா நிலம் முழுதும்
நிகழப் பணி கொண்டு, என்னை ஆட்கொண்டு,
        'ஆ ! ஆ !' என்ற நீர்மை எல்லாம்
புகழப் பெறுவது என்று-கொல்லோ – என்
        பொல்லா மணியைப் புணர்ந்தே? – 5

The base and the top blazed resplendently: to behold these
        Vishnu and Brahma burrowed and flew up;
Yet they could not see. The Lord who is such, made me
        Serve Him even as the whole wide world witnessed it,

And ruled me. Oh, for the day when I will, exclaiming
'Aha ! Aha !' hail His mercy – my unpierced Ruby –,
And be yoked to Him in connubial felicity! – 5

பரிந்து வந்து, பரம-ஆனந்தம்,
பண்டே, அடியேற்கு அருள்செய்ய,
பிரிந்து போந்து, பெரு மா நிலத்தில்
அரு மால் உற்றேன், என்று-என்று,
சொரிந்த கண்ணீர் சொரிய உள் நீர்,
உரோமம் சிலிர்ப்ப, உகந்து அன்பு ஆய்,
புரிந்து நிற்பது என்று-கொல்லோ – என்
பொல்லா மணியைப் புணர்ந்தே? – 6

On me, His servitor, even of yore, He conferred bliss,
In abounding love. Alas, I parted from Him
And stood befuddled in this vast and great earth.
Oh, for the day, when ruing again and again
I should shed tears ceaselessly, inly melt, feel
Thrilled in every pore of my body, perform in love
And delight His service and be yoked to Him –
My unpierced Ruby –, in connubial felicity ! – 6

நினையப் பிறருக்கு அரிய நெருப்பை,
நீரை, காலை, நிலனை, விசும்பை,
தனை ஒப்பாரை இல்லாத் தனியை,
நோக்கி; தழைத்து; தழுத்த கண்டம்
கனைய; கண்ணீர் அருவி பாய;
கையும் கூப்பி, கடிமலரால்

புனையப் பெறுவது என்று-கொல்லோ – என்
பொல்லா மணியைப் புணர்ந்தே? – 7

He is fire, water, air, earth and ether who
Cannot be thought of by others. He is the unique
One who is beyond compare. Him beholding
And feeling thrilled, I must hail Him –
My unpierced Ruby –, with faltering words though.
Oh, for the day when joining my palms in worship
And decking Him with fragrant flowers, I will be
Yoked to him in connubial felicity! – 7

நெக்கு-நெக்கு, உள் உருகி-உருகி,
நின்றும், இருந்தும், கிடந்தும், எழுந்தும்,
நக்கும், அழுதும், தொழுதும், வாழ்த்தி;
நானா விதத்தால் கூத்து நவிற்றி;
செக்கர் போலும் திருமேனி
திகழ நோக்கி; சிலிர்-சிலிர்த்து;
புக்கு நிற்பது என்று-கொல்லோ – என்
பொல்லா மணியைப் புணர்ந்தே? – 8

Limb by limb I must thaw and melt within
And without, and in that state, stand, remain
Seated, lie down, rise up, laugh, weep, pray
And hail. Eke should I dance in various ways.
Oh, for the day when beholding His resplendently
Divine frame – all ruddy –, and feeling thrilled
I should get yoked to Him –
My unpierced Ruby –, in connubial felicity. – 8

'தாதாய், மூ-ஏழ் உலகுக்கும்
        தாயே, நாயேன்-தனை ஆண்ட
பேதாய், பிறவிப் பிணிக்கு ஓர் மருந்தே,
        பெரும் தேன் பில்க, எப்போதும்
ஏது ஆம் மணியே !' என்று-என்று ஏத்தி,
        இரவும் பகலும், எழில் ஆர் பாதப்
போது ஆய்ந்து; அணைவது என்று-கொல்லோ – என்
        பொல்லா மணியைப் புணர்ந்தே? – 9

You are the Father of the worlds, three times seven !
        O Mother ! In utter fondness You redeemed me
And ruled me – a dog. You are the peerless Catholicon –
        For the malady of birth. You are the Gem
That causes the great gushing of honey. Lo, I must
        Repeatedly hail You thus and thus.
I must by night and day, be at Your beauteous
And flowery feet. Oh, for the day,
        When I will be yoked to You – my unpierced
        Ruby –, in connubial felicity! – 9

'காப்பாய், படைப்பாய், கரப்பாய் முழுதும்;
        கண் ஆர் விசும்பின் விண்ணோர்க்கு எல்லாம்
மூப்பாய்; மூவா முதலாய் நின்ற
        முதல்வா; முன்னே எனை ஆண்ட
பார்ப்பானே; எம் பரமா !' என்று,
        பாடிப் பாடிப் பணிந்து, பாதப்-
பூப் போது அணைவது என்று-கொல்லோ – என்
        பொல்லா மணியைப் புணர்ந்தே? – 10

திருச்சிற்றம்பலம்

You will evolve, sustain and resolve all things.
        You were there before ever the celestials
Of the wide-extending heaven came into being.
        You are the First and You never age.
Of yore, You, O Brahmin ! redeemed me.
        Oh, for the day when I should hail You
In psalms and songs as "our supreme Ens,"
        Bow low in worship, gain Your flowery feet
And be yoked to You – my unpierced Ruby –,
        In connubial felicity! – 10

Tirucchitrambalam

28. வாழாப் பத்து

திருச்சிற்றம்பலம்

பாரொடு, விண்ணாய், பரந்த, எம் பரனே !
பற்று நான் மற்று இலேன் கண்டாய்;
சீரொடு பொலிவாய், சிவபுரத்து அரசே !
திருப்பெருந்துறை உறை சிவனே !
ஆரொடு நோகேன்? ஆர்க்கு எடுத்து உரைக்கேன்? –
ஆண்ட நீ அருளிலையானால்,
வார் கடல் உலகில் வாழ்கிலேன் கண்டாய்;
'வருக' என்று, அருள் புரியாயே. – 1

28. Vaazhaa-p-Patthu
[The decad on seeking Death]

Tirucchitrambalam

O God who pervades earth and heaven ! Lo, I have
Other than You, support none. O One who blazes
in splendour !
O Sovereign of Sivapuram ! O Siva abiding at the sacred
Peruntur ai ! Whom shall I blame? To whom
Will I appeal? If You who ruled me bless me not
With grace, I desire not to live in orbis terrarum.
Pray bid me, in grace, to come unto You. – 1

வம்பனேன்-தன்னை ஆண்ட மா மணியே !
மற்று நான் பற்று இலேன் கண்டாய்;
உம்பரும் அறியா ஒருவனே ! இருவர்க்கு
உணர்வு இறந்து, உலகம் ஊடுருவும்

செம் பெருமானே ! சிவபுரத்து அரசே !
திருப்பெருந்துறை உறை சிவனே !
எம்பெருமானே ! என்னை ஆள்வானே !
என்னை, நீ கூவிக்கொண்டருளே. – 2

O great Gem who ruled me – a wastrel ! Lo, I have
Support none other than You. O One unknown
Even to the celestials ! O salvific God who beyonding
The Two, penetrated through the worlds !
O Sovereign of Sivapuram ! O Siva abiding at
The sacred Perunturai ! O our God ! O One who
Rules me ! In grace, call me to come unto You. – 2

பாடி, மால் புகழும் பாதமே அல்லால்,
பற்று நான் மற்று இலேன் கண்டாய்;
தேடி, நீ ஆண்டாய்; சிவபுரத்து அரசே !
திருப்பெருந்துறை உறை சிவனே !
ஊடுவது உன்னோடு; உவப்பதும் உன்னை;
உணர்த்துவது, உனக்கு, எனக்கு உறுதி;
வாடினேன்; இங்கு வாழ்கிலேன் கண்டாய்;
'வருக' என்று, அருள் புரியாயே. – 3

Lo, I have support none save the feet hailed
And sung by Vishnu ! O Sovereign of Sivapuram !
O Siva abiding at the sacred Perunturai ! Of Your
Own volition, You chose and ruled me.
Ha, I sulk with You and delight in You. It is You
Who should initiate me in Your way. Lo, I wilt;
I will not live here hereafter. Pray, bid me,
In grace, to come unto You. – 3

வல்லை வாள் அரக்கர் புரம் எரித்தானே !
மற்று நான் பற்று இலேன் கண்டாய்;

தில்லை வாழ் கூத்தா ! சிவபுரத்து அரசே !
        திருப்பெருந்துறை உறை சிவனே !
எல்லை மூ-உலகும் உருவி, அன்று, இருவர்
        காணும் நாள், ஆதி, ஈறு, இன்மை
வல்லையாய் வளர்ந்தாய்; வாழ்கிலேன் கண்டாய்;
        'வருக' என்று, அருள்புரியாயே. – 4

O One who burnt, in a trice, the citadels of the Asuras
        Who wielded swords ! O Dancer abiding at Tillai !
O Sovereign of Sivapuram ! O Siva abiding at
        The sacred Perunturai ! When that day, the Two
Penetrated the limits of the three worlds to behold
        You, You, the omnipotent, so waxed that neither
Your feet nor Your crown could, that day, be eyed
        By them. Lo, I will not live henceforth.
        Pray, bid me, in grace, to come unto You. – 4

பண்ணின் நேர் மொழியாள் பங்க ! நீ அல்லால்,
        பற்று நான் மற்று இலேன் கண்டாய்;
திண்ணமே ஆண்டாய்; சிவபுரத்து அரசே !
        திருப்பெருந்துறை உறை சிவனே !
எண்ணமே, உடல், வாய், மூக்கொடு, செவி, கண்,
        என்று இவை நின்கணே வைத்து,
மண்ணின்மேல் அடியேன் வாழ்கிலேன் கண்டாய்;
        'வருக' என்று, அருள்புரியாயே. – 5

I have support none other than You who are concorporate
        With Her whose words are tunefully melodious.
O Sovereign of Sivapuram who assuredly ruled me !
        O Siva abiding at the sacred Perunturai !
As I have had my thought, body, mouth, nose, ears and eyes
        Poised in You, I, Your servitor, will not henceforth
        Live on earth. Pray, bid me, in grace, come to You. – 5

பஞ்சின் மெல் அடியாள் பங்க ! நீ அல்லால்,
　　பற்று நான் மற்று இலேன் கண்டாய்;
செஞ்செவே ஆண்டாய் சிவபுரத்து அரசே !
　　திருப்பெருந்துறை உறை சிவனே !
அஞ்சினேன் நாயேன்; ஆண்டு, நீ அளித்த
　　அருளினை, மருளினால் மறந்த
வஞ்சனேன், இங்கு வாழ்கிலேன் கண்டாய்;
　　'வருக' என்று, அருள்புரியாயே. – 6

I have support none other than You who are concorporate
　　With Her, the soles of whose feet are softer than silk-cotton!
O Sovereign of Sivapuram who ruled me so beautifully !
　　O Siva abiding at the sacred Perunturai !
Owing to my befuddlement, I, a dog, clean forgot
　　The grace gifted to me by You who redeemed
And ruled me. I now quake in dread. Lo, I,
　　The deceptious one, will not live here henceforth.
　　Pray, bid me, in grace, to come unto You. – 6

பருதி வாழ் ஒளியாய் ! பாதமே அல்லால்,
　　பற்று நான் மற்று இலேன் கண்டாய்;
திரு உயர் கோலச் சிவபுரத்து அரசே !
　　திருப்பெருந்துறை உறை சிவனே !
கருணையே நோக்கிக் கசிந்து, உளம் உருகிக்
　　கலந்து, நான் வாழும் ஆறு அறியா
மருளனேன், உலகில் வாழ்கிலேன் கண்டாய்;
　　'வருக' என்று, அருள்புரியாயே. – 7

I have support none other than the feet of the One
　　Who is the Light of the sun and causes it to thrive !
O Sovereign of Sivapuram of ever-crescent and divine
　　Beauty ! O Siva abiding at the sacred Perunturai !

I am he, the befuddled one that knows not the way
To live, mingling with You and looking upto
Your mercy in melting love that oozes forth !
Lo, I will not henceforth live on earth.
Pray, bid me, in grace, to come unto You. – 7

பந்து அணை விரலாள் பங்க ! நீ அல்லால்
பற்று நான் மற்று இலேன் கண்டாய்;
செம் தழல் போல்வாய், சிவபுரத்து அரசே !
திருப்பெருந்துறை உறை சிவனே !
அந்தம் இல் அமுதே ! அரும் பெரும் பொருளே !
ஆர் அமுதே ! அடியேனை
வந்து உய, ஆண்டாய்; வாழ்கிலேன் கண்டாய்;
'வருக' என்று, அருள் புரியாயே. – 8

I have support none other than You who are concorporate
With Her whose fingers sport a ball !
O One like ruddy flame ! O Sovereign of Sivapuram !
O Siva abiding at the sacred Perunturai !
O limitless Nectar ! O rare and great Ens !
O ever-abounding Ambrosia ! You deigned to come
Down to redeem me. I will not live hereafter.
Pray, bid me, in grace, to come unto You. – 8

பாவ-நாசா, உன் பாதமே அல்லால்,
பற்று நான் மற்று இலேன் கண்டாய்;
தேவர்-தம் தேவே, சிவபுரத்து அரசே !
திருப்பெருந்துறை உறை சிவனே !
மூ-உலகு உருவ, இருவர் கீழ் மேலாய்,
முழங்கு அழலாய், நிமிர்ந்தானே !
மா உரியானே ! வாழ்கிலேன் கண்டாய்;
'வருக' என்று, அருள்புரியாயே. – 9

I have support none other than Your feet, O Annihilator
Of Sin ! O God of Devas ! O Sovereign of Sivapuram 1
O Siva abiding at the sacred Peruntturai !
To behold You, when the Two burrowed down
And flew up, You waxed as roaring fire, penetrating
And beyonding the three worlds. O One mantled
In the tusker's hide! I will not live here henceforth.
Pray, bid me, in grace, to come unto You. – 9

பழுது இல் தொல் புகழாள் பங்க ! நீ அல்லால்,
பற்று நான் மற்று இலேன் கண்டாய்;
செழு மதி அணிந்தாய், சிவபுரத்து அரசே !
திருப்பெருந்துறை உறை சிவனே !
தொழுவனோ பிறரை? துதிப்பனோ? எனக்கு ஓர்
துணை என நினைவனோ? சொல்லாய்;
மழ விடையானே ! வாழ்கிலேன் கண்டாய்;
'வருக' என்று, அருள்புரியாயே. – 10

திருச்சிற்றம்பலம்

I have support none other than You who are concorporate
With Her of flawless and hoary glory ! You wear
Splendorously a crescent, O Sovereign of Sivapuram !
O Siva abiding at the sacred Peruntturai !
Pray, tell me, if I would ever adore, hail or think,
As my Help, any one else? O Rider of the Young Bull,
I will not live henceforth. Pray, bid me,
In grace, to come unto You. – 10

Tirucchitrambalam.

29. அருள் பத்து

திருச்சிற்றம்பலம்

சோதியே ! சுடரே ! சூழ் ஒளி விளக்கே !
சுரி குழல், பணை முலை மடந்தை
பாதியே ! பரனே ! பால் கொள் வெள் நீற்றாய் !
பங்கயத்து அயனும், மால், அறியா
நீதியே ! செல்வத் திருப்பெருந்துறையில்
நிறைமலர்க் குருந்தம் மேவிய சீர்
ஆதியே ! அடியேன் ஆதரித்து அழைத்தால்
'அதெந்துவே?' என்று, அருளாயே ! – 1

29. Arull Patthu [The Decad of Grace]

Tirucchitrambalam

O Effulgence ! O Radiance ! O bright and encircling Light !
O God whose Half is the Woman of curly locks and buxom
Breasts ! O Supernal One ! O One who is adorned with the
milk-white Holy Ash !
O *Niti* unknown to Brahma on the Lotus and Vishnu!
O glorious source original that manifested below the *Kurunta*-tree
Full of flowers, at the opulent and sacred Perunthurai!
If I, the servitor, call You in abounding love,
Be pleased, in grace, to ask me: "What may it be?" – 1

நிருத்தனே ! நிமலா ! நீற்றனே ! நெற்றிக்
கண்ணனே ! விண் உளார் பிரானே !
ஒருத்தனே ! உன்னை, ஓலம் இட்டு அலறி,
உலகு எலாம் தேடியும், காணேன்;

திருத்தம் ஆம் பொய்கைத் திருப்பெருந்துறையில்
செழு மலர்க் குருந்தம் மேவிய சீர்
அருத்தனே ! அடியேன் ஆதரித்து அழைத்தால்
'அதெந்துவே?' என்று, அருளாயே ! – 2

O Dancer ! O Mala-Free ! O One bedaubed with the Holy Ash !
O One with an eye in the forehead ! O God of the dwellers
Of Heaven ! O One unique ! I could not see You though
I quested after You throughout the world, lamenting
And crying aloud. O glorious True Ens that manifested
Below the *Kurunta*-tree rich in flowers at the sacred
Perunturai dight with lucid pools ! If I, the servitor,
Call You in abounding love, be pleased,
In grace, to ask me: "What may it be?" – 2

எங்கள் நாயகனே ! என் உயிர்த் தலைவா !
ஏல வார் குழலிமார் இருவர்-
தங்கள் நாயகனே ! தக்க நல் காமன்-
தனது உடல் தழல் எழ விழித்த
செம் கண் நாயகனே ! திருப்பெருந்துறையில்
செழு மலர்க் குருந்தம் மேவிய சீர்
அம் கணா ! அடியேன் ஆதரித்து அழைத்தால்,
'அதெந்துவே?' என்று, அருளாயே ! – 3

O our Master ! O the Lord of my life ! O Consort of the two
Women of perfumed locks ! O Lord whose eyes are
Streaked red and who so stared at the lovely body
Of Manmatha that it was gutted with fire.
O glorious and merciful One who manifested under
The *Kurunta*-tree, rich in flowers, at the sacred
Perunthurai ! If I, the servitor, call You in abounding love,
Be pleased, in grace, to ask me : "What may it be?" – 3

கமல நான்முகனும், கார் முகில் நிறத்துக்
        கண்ணனும், 'நண்ணுதற்கு அரிய
விமலனே, எமக்கு வெளிப்படாய்' என்ன,
        வியன் தழல் வெளிப்பட்ட எந்தாய் !
திமில நான்மறை சேர் திருப்பெருந்துறையில்
        செழு மலர்க் குருந்தம் மேவிய சீர்
அமலனே ! அடியேன் ஆதரித்து அழைத்தால்
        'அதெந்துவே?' என்று, அருளாயே! – 4

O *Vimala* who was inaccessible to the Four-faced
        On the Lotus, and the nimbus-hued Vishnu !
When they beseeched You to reveal Yourself, O Sire,
        You emerged out of the fire. O Mala-free who
Manifested under the *Kurunta*-tree rich in flowers
        At the sacred Peruntурai where the four Vedas
Are chanted aloud ! If I, Your servitor, call You
        In abounding love, be pleased, in grace, to ask me:
        "What may it be?" – 4

துடி கொள் நேர் இடையாள், சுரி குழல் மடந்தை
        துணை முலைக்கண்கள் தோய் சுவடு,
பொடி கொள் வான் தழலில், புள்ளி போல், இரண்டு
        பொங்கு ஒளி தங்கு மார்பினனே !
செடி கொள் வான் பொழில் சூழ் திருப்பெருந்துறையில்
        செழு மலர்க் குருந்தம் மேவிய சீர்
அடிகளே ! அடியேன் ஆதரித்து அழைத்தால்,
        'அதெந்துவே?' என்று, அருளாயே ! – 5

When Your Consort of *tudi*-like waist and curly locks
        So embraced You that the tips of Her nipples twain

Left their impress of two dazzling points like unto
Sparks of fire on Your ash-covered chest blazing red.

O glorious and sublime One who manifested under
The *Kurunta*-tree rich in flowers, at the sacred
Peruntırai girt with great and lofty groves !
If I, Your servitor, call You in abounding love,
Be pleased, in grace, to ask me: "What may it be?" – 5

துப்பனே, தூயாய் ! தூய வெள் நீறு
துதைந்து எழு துளங்கு ஒளி வயிரத்து
ஒப்பனே ! உன்னை உள்குவார் மனத்தில்
உறு சுவை அளிக்கும் ஆர் அமுதே !
செப்பம் ஆம் மறை சேர் திருப்பெருந்துறையில்,
செழு மலர்க் குருந்தம் மேவிய சீர்
அப்பனே ! அடியேன் ஆதரித்து அழைத்தால்,
'அதெந்துவே?' என்று, அருளாயே ! – 6

O One like coral in hue! O pure One ! The pure, white
Holy-Ash on Your person blazes like diamond.
O rare Nectar ! You cause the bosoms of them
That contemplate You, swell in ecstatic sweetness.
O glorious Father who manifested under the *Kurunta*-
Tree, rich in flowers, at the sacred Perunturai
If I, Your servitor, call You in abounding love,
Be pleased, in grace, to ask me: "What may it be?" – 6

மெய்யனே ! விகிர்தா ! மேருவே வில்லா,
மேவலர் புரங்கள் மூன்று எரித்த

கையனே ! காலால் காலனைக் காய்ந்த,
கடுந்தழல் பிழம்பு அன்ன மேனிச்
செய்யனே ! செல்வத் திருப்பெருந் துறையில்
செழு மலர்க் குருந்தம் மேவிய சீர்
ஐயனே ! அடியேன் ஆதரித்து அழைத்தால்,
'அதெந்துவே?' என்று, அருளாயே ! – 7

O True One, O One different from all others ! O One who
Held Mount Meru as a bow in Your hand and burnt the three
Hostile citadels ! O ruddy One whose body blazes
Like the flame of fierce fire and who kicked
Death to death ! O glorious One who manifested
Under the *Kurunta*-tree rich in flowers at the opulent
And sacred Perunturai ! If I, Your servitor,
Call You in abounding love, be pleased,
In grace, to ask me: "What may it be?" – 7

முத்தனே ! முதல்வா ! முக்கணா ! முனிவா !
மொட்டு அறா மலர் பறித்து, இறைஞ்சி,
பத்தியாய் நினைந்து, பரவுவார்-தமக்குப்
பர-கதி கொடுத்து, அருள் செய்யும்
சித்தனே ! செல்வத் திருப்பெருந்துறையில்
செழு மலர்க் குருந்தம் மேவிய சீர்
அத்தனே ! அடியேன் ஆதரித்து அழைத்தால்,
'அதெந்துவே?' என்று, அருளாயே ! – 8

O the One ever-free ! O the First One ! O the triple-eyed !
O Ascetic ! O Siddha who confers supernal beatitude
On those that pluck flowers, yet to burgeon,
Adore you, contemplate You in bhakti and hail You !

O glorious Father who manifested under the *Kurunta*-
Tree rich in flowers, at the opulent and sacred
Perunturai ! If I, Your servitor, call You in abounding
Love, be pleased, in grace to ask me:
"What may it be?" - 8

மருளனேன் மனத்தை மயக்கு அற நோக்கி,
மறுமையோடு இம்மையும் கெடுத்த
பொருளனே ! புனிதா ! பொங்கு வாள் அரவம்,
கங்கை நீர், தங்கு செம் சடையாய் !
தெருளும் நான்மறை சேர் திருப்பெருந்துறையில்
செழு மலர்க் குருந்தம் மேவிய சீர்
அருளனே ! அடியேன் ஆதரித்து அழைத்தால்,
'அதெந்துவே?' என்று, அருளாயே ! - 9

O Pure Ens who by casting benign looks on me –
The befuddled one –, cured me of the bewilderment
Of my *manam* and annulled my present and future
Embodiments ! O Holy One ! O One in whose hirsutorufous
Matted crest rest the flood of Ganga and the ranging ,
And radiant serpent !O glorious Conferrer of grace,
Who manifested under the *Kurunta*-tree, rich in
Flowers, at the sacred Perunturai where the four
Doubt-dispelling Vedas abide ! If I, Your servitor,
Call You in abounding love, be pleased,
In grace, to ask me: "What may it be?" - 9

திருந்து வார் பொழில் சூழ் திருப்பெருந்துறையில்
செழு மலர்க் குருந்தம் மேவிய சீர்
இருந்தவாறு எண்ணி, ஏசறா, நினைந்திட்டு,
'என்னுடை எம்பிரான்' என்று-என்று,

அருந்தவா ! நினைந்தே, ஆதரித்து அழைத்தால்,
    'அலை கடல்-அதனுளே நின்று
பொருந்த, 'வா'; கயிலை புகு நெறி இது காண்;
    போதராய்' என்று அருளாயே ! – 10

திருச்சிற்றம்பலம்

I contemplate the glory of Your presence under
    The *Kurunta*-tree rich in flowers, at the sacred
Perunturai girt with stately groves, and feel
    Miserable at my loss. When I think on You, again and again,
As mine own God of our clan and as the rare *Tapaswi*
    And call You in abounding love, be pleased
To manifest before me, and in grace, say:
    "You are immersed in the sea of life.
Behold the way to Kailash to which, may you
    Fare forth to abide thither fittingly." – 10

Tirucchitrambalam

30. திருக்கழுக்குன்றப் பதிகம்

திருச்சிற்றம்பலம்

பிணக்கு இலாத பெருந்துறைப் பெருமான் !
உன் நாமங்கள் பேசுவார்க்கு,
இணக்கு இலாதது ஓர் இன்பமே வரும்;
துன்பமே துடைத்து, எம் பிரான் !
உணக்கு இலாதது ஓர் வித்து, மேல்
விளையாமல், என் வினை ஒத்த பின்,
கணக்கு இலாத் திருக்கோலம் நீ வந்து,
காட்டினாய், கழுக்குன்றிலே ! – 1

30. Tiru-k-Kazhukkunra-p-Patikam [The Decad of Tiru-k-Kazhukkunram]

Tirucchitrambalam

O God of Perunturai who knows no prejudice ! Unto them
That hail Your names, comes nought but peerless
Joy, grief having been extirpated. O my Lord !
When I attained *iruvinai-oppu* that prevents
The germination of the well-nigh indestructible seed,
You came and revealed to me, Your form –
Infinitely divine and beautiful –, at Kazhukkunram. – 1

பிட்டு நேர்பட, மண் சுமந்த
பெருந்துறைப் பெரும் பித்தனே !
சட்ட நேர்பட வந்திலாத
சழக்கனேன் உனைச் சார்ந்திலேன்;
சிட்டனே ! சிவலோகனே ! சிறு
நாயினும் கடை ஆய வெம்

கட்ட னேனையும் ஆட்கொள்வான், வந்து,
காட்டினாய், கழுக்குன்றிலே ! – 2

O mad One of Perunthurai who carried earth receiving
Pittu as wages! I, a wrangler, that conforms not
To Your law, would not attain You. O salvific One ! O Lord
Of Siva-loka ! I, the fiercely troublous one, am worse
Than a little cur. Yet, to redeem and rule me
You came and revealed Yourself at Kazhukkunru. – 2

மலங்கினேன் கண்ணின் நீரை மாற்றி,
மலம் கெடுத்த பெருந்துறை
விலங்கினேன்; வினைக்கேடனேன், இனி
மேல் விளைவது அறிந்திலேன்;
இலங்குகின்ற நின் சேவடிகள்
இரண்டும், வைப்பிடம் இன்றியே
கலங்கினேன்; கலங்காமலே, வந்து,
காட்டினாய், கழுக்குன்றிலே ! – 3

I was befuddled; I swerved away from the Lord of Perunthurai
Who annulling my *malas* caused the flow of
my tears to cease.
Alas, I – the Karma-ridden –, do not know what will betide
Me in future. Vouchsafing no place for Your radiant
And salvific feet, in me, I stood nonplussed. Annulling
My bewilderment You revealed Yourself to me
at Kazhukkunru. – 3

பூண் ஒணாதது ஓர் அன்பு பூண்டு,
        பொருந்தி, நாள்தொறும் போற்றவும்,
நாண் ஒணாதது ஓர் நாணம் எய்தி,
        நடுக் கடலுள் அழுந்தி, நான்
பேண் ஒணாத பெருந்துறைப் பெரும்
        தோணி பற்றி உகைத்தலும்,
காண் ஒணாத் திருக்கோலம், நீ வந்து,
        காட்டினாய், கழுக்குன்றிலே ! – 4

Poised in such love – verily impossible to come by –,
        Your devotees hail You daily. At this, I felt
Ashamed at which Shame itself felt ashamed,
        And I lay immersed in the mid-sea of misery.
Then I caught hold of the great float – Perunthurai
        Hard to obtain –, and plied it. Lo, You came to me
And revealed Your divine and beauteous form –
        Hard to envision –, at Kazhukkunru. – 4

கோல மேனி வராகமே ! குணம்
        ஆம் பெருந்துறைக் கொண்டலே !
சீலம் ஏதும் அறிந்திலாத என்
        சிந்தை வைத்த சிகாமணி !
ஞாலமே கரி ஆக, நான் உனை
        நச்சி நச்சிட வந்திடும்
காலமே ! உனை ஓத, நீ வந்து,
        காட்டினாய், கழுக்குன்றிலே ! – 5

O One who came in the comely form of the Sow to feed
        The piglets ! O Virtuous Nimbus of Peruntural !

O Crest-jewel adorning my *Chinta* who am
Unaware of aught of virtue ! As I longed
For You, time grew opportune for Your loving
Advent, and as I hailed You, You deigned
To visit me, even as the world witnessed it,
And revealed to me Yourself at Kazhukkunru. – 5

பேதம் இல்லது ஓர் கற்பு அளித்த
பெருந்துறைப் பெரு வெள்ளமே !
ஏதமே பல பேச, நீ எனை
ஏதிலார் முனம், என் செய்தாய்?
சாதல்-சாதல், பொல்லாமை அற்ற,
தனிச் சரண் சரண் ஆம் என,
காதலால் உனை ஓத, நீ வந்து
காட்டினாய், கழுக்குன்றிலே ! – 6

O Great Flood of Bliss at Perunthurai that blessed
Me with ever-constant Gnosis ! What did You do
That strangers should speak ill of me? To hail You,
In love, You conferred on me endless, blameless
And peerless Refuge – Your feet –, at Kazhukkunru
Whither You came and revealed Yourself to me. – 6

இயக்கிமார் அறுபத்து நால்வரை
எண் குணம் செய்த ஈசனே !
மயக்கம் ஆயது ஓர் மும் மலப் பழ
வல் வினைக்குள் அழுந்தவும்,
துயக்கு அறுத்து, எனை ஆண்டுகொண்டு, நின்
தூ மலர்க் கழல் தந்து, எனைக்

கயக்க வைத்து, அடியார் முனே வந்து,
காட்டினாய், கழுக்குன்றிலே ! – 7

திருச்சிற்றம்பலம்

O Lord-God who made the sixty four *Yakshinis* attain
The eight *gunas* ! As I lay immersed in the sea
Of cruel Karma knit to the triple hoary and puissant *malas* that cause
Bewilderment, You did away with my weariness,
Redeemed and ruled me. You who made me feel
Befuddled in the presence of Your servitors, came
To Kazhukkunru, revealed Yourself to me and blessed
Me with Your flower-feet pure, in their very presence. – 7

Tirucchitrambalam

31. கண்ட பத்து

திருச்சிற்றம்பலம்

இந்திரிய வயம் மயங்கி, இறப்பதற்கே காரணம் ஆய்,
அந்தரமே திரிந்து போய், அரு நரகில் வீழ்வேனைச்
சிந்தை-தனைத் தெளிவித்து, சிவம் ஆக்கி, எனை ஆண்ட
அந்தம் இலா ஆனந்தம் – அணி கொள் தில்லைக் கண்டேனே! – 1

31. Kanda Patthu [The Decad of Darshan]

Tirucchitrambalam

Deluded by the senses and destined to repeated
Deaths, I was to live in many worlds
And eventually fall irredeemably into fell inferno.
He purified my intellect, caused me gain at-one-ment
With Sivam and conferred on me endless bliss.
Lo, I had His darshan at beautiful Tillai. – 1

வினைப் பிறவி என்கின்ற வேதனையில் அகப்பட்டு,
தனைச் சிறிதும் நினையாதே, தளர்வு எய்திக் கிடப்பேனை,
எனைப் பெரிதும் ஆட்கொண்டு, என் பிறப்பு அறுத்த
இணை இலியை –
அனைத்து உலகும் தொழும் தில்லை அம்பலத்தே கண்டேனே! – 2

Trapped in the misery of Karmic embodiment, I did not
Think of Him at all and lay languishing.
He, in His great mercy, ruled me and snapped my
Future births. Lo, in the Ambalam at Tillai
Adored by the dwellers of all the worlds, I had
The darshan of Him – the peerless One. – 2

உருத் தெரியாக் காலத்தே, உள் புகுந்து, என் உளம் மன்னி,
கருத்து இருத்தி, ஊன் புக்கு, கருணையினால் ஆண்டுகொண்ட
திருத்துருத்தி மேயானை, தித்திக்கும் சிவ பதத்தை –
அருத்தியினால் நாய்-அடியேன் அணிகொள்
திில்லைக் கண்டேனே ! – 3

Even when I was an amorphous foetus, He entered me,
Abode for good in my body and soul, blessed me with
Gnosis and, by His great mercy, redeemed and ruled me.
He is of Tirutthurutthi and His is the uncloying
And ever-sweet beatitude of bliss.
Lo, in abounding love, I, a cur-like servitor,
Had His darshan at beautiful Tillai. – 3

கல்லாத, புல் அறிவின் கடைப்பட்ட நாயேனை
வல்லாளன் ஆய் வந்து, வனப்பு எய்தி இருக்கும் வண்ணம்,
பல்லோரும் காண, என்-தன் பசு-பாசம் அறுத்தானை –
எல்லோரும் இறைஞ்சு தில்லை அம்பலத்தே கண்டேனே ! – 4

I was like a base dog, brainless and ill-versed
In learning; He, the competent One
Blessed me with spiritual beauty. Even as a good
Many witnessed, He annulled my *Pasu-Paasa*
Gnaanam. Lo, at Tillai Ambalam where all
Worship, I was blessed with His darshan. – 4

சாதி, குலம், பிறப்பு, என்னும் சுழிப்பட்டுத் தடுமாறும்
ஆதம் இலி நாயேனை, அல்லல் அறுத்து; ஆட்கொண்டு;
பேதை குணம், பிறர் உருவம், யான், எனது, என் உரை, மாய்த்து;
கோது இல் அமுது ஆனானை – குலாவு
தில்லைக் கண்டேனே ! – 5

I was like a hapless dog that, caught up
In the maelstrom of caste, clan and birth, stood
Bewildered. He did away with my misery, redeemed
And ruled me. He quelled my nescience,
My cognition of the forms of others, and my prattling
Of I-ness and My-ness. Lo, at love-abounding
Tillai, I had a darshan of Him – the One
That is flawless and nectarean ! – 5

பிறவி-தனை அற மாற்றி; பிணி, மூப்பு என்ற இவை இரண்டும்,
உறவினொடும், ஒழியச் சென்று; உலகு உடைய ஒரு முதலை –
செறி பொழில் சூழ் தில்லைநகர்த் திருச்சிற்றம்பலம் மன்னி,
மறையவரும், வானவரும், வணங்கிட – நான் கண்டேனே ! – 6

He completely transmuted my body; did away with both my malady
And my proclivity to age, and severed my nexus
With my kith and kin. He is the peerless First One
Who owns the worlds. Lo, when I reached the sacred
Chitrambalam at Tillai girt with dense groves, I had
His darshan who was adored by the Brahmins
and the celestials. – 6

பத்திமையும் பரிசும் இலாப் பசு-பாசம் அறுத்தருளி,
பித்தன் இவன் என, என்னை ஆக்குவித்து, பேராமே,
சித்தம் எனும் திண் கயிற்றால் திருப் பாதம் கட்டுவித்த
வித்தகனார் விளையாடல் – விளங்கு தில்லைக் கண்டேனே ! – 7

He cured me of my parviscience and snapped
The rope of *malas*. He caused others to refer to me

As one without devotion or deportment. Then, with
The strong rope of *Chittha*, He tethered me to His
Holy Feet, ineluctably. Lo, I beheld this, the Adept's
Divine sport at resplendent Tillai. – 7

அளவு இலாப் பாவகத்தால் அமுக்கு உண்டு, இங்கு, அறிவு இன்றி,
விளைவு ஒன்றும் அறியாதே, வெறுவியனாய்க் கிடப்பேனுக்கு
அளவு இலா ஆனந்தம் அளித்து, என்னை ஆண்டானை –
களவு இலா வானவரும் தொழும் தில்லைக் கண்டேனே ! – 8

I lay sunk by thoughts numberless; also was I, the feckless one,
Addle-brained and oblivious of consequences.
On me He conferred endless bliss and ruled me. I beheld
Him at Tillai where non-nocent celestials adore. – 8

பாங்கினொடு பரிசு ஒன்றும் அறியாத நாயேனை,
ஓங்கி, உளத்து, ஒளி வளர, உலப்பு இலா அன்பு அருளி;
வாங்கி, வினை; மலம் அறுத்து; வான் கருணை தந்தானை –
நான்கு மறை பயில் தில்லை அம்பலத்தே கண்டேனே ! – 9

I, a cur, am ignorant of both method and manner;
He blessed me with insatiable love and caused
The light of Gnosis soar up in my soul. From me
He pulled out my Karma and cut away my *malas*.
At Tillai-Ambalam where the four Vedas are chanted,
I beheld Him that blessed me with mercy divine. – 9

பூதங்கள் ஐந்து ஆகி, புலன் ஆகி, பொறி ஆகி,
பேதங்கள் அனைத்தும் ஆய், பேதம் இலாப் பெருமையனை,

கேதங்கள் கெடுத்து ஆண்ட கிளர் ஒளியை, மரகதத்தை –
வேதங்கள் தொழுது ஏத்தும் விளங்கு தில்லைக் கண்டேனே ! – 10

திருச்சிற்றம்பலம்

He became the five elements, the senses and all else.
He, the great One who is never different, animates
The differences in all things. He did away with my miseries
And rules me. He is the [Consort of Her who blazes like]
Emerald. I beheld Him in resplendent Tillai
Where the four Vedas adore and hail Him. – 10

Tirucchitrambalam

32. பிரார்த்தனைப் பத்து

திருச்சிற்றம்பலம்

கலந்து, நின் அடியாரோடு,
அன்று, வாளா, களித்திருந்தேன்;
புலர்ந்து போன, காலங்கள்;
புகுந்து நின்றது இடர், பின் நாள்;
உலர்ந்து போனேன்; உடையானே !
உலவா இன்பச் சுடர் காண்பான்,
அலந்து போனேன்; அருள் செய்யாய்,
ஆர்வம் கூர, அடியேற்கே ! – 1

32. Piraartthanai-p-Patthu
[The Decad of Prayer]

Tirucchitrambalam

That day (when I was redeemed by You) I merely mingled
With Your servitors, experiencing empty joy.
Then time rolled on. In the succeeding days, troubles
Barged in and took hold of me. O my Owner, I wilted;
I languished for the vision of Your sweet and fadeless Light.
So bless me that my love for You abounds evermore. – 1

அடியார் சிலர், உன் அருள் பெற்றார்,
ஆர்வம் கூர; யான், அவமே,
முடை ஆர் பிணத்தின், முடிவு இன்றி,
முனிவால், அடியேன், மூக்கின்றேன்;
கடியேனுடைய கடு வினையைக்
களைந்து, உன் கருணைக்கடல் பொங்க,
உடையாய் ! அடியேன் உள்ளத்தே
ஓவாது உருக, அருளாயே ! – 2

A few servitors were the recipients of Your grace, thanks to
Their abounding love. Alas, I, Your servitor, merely
Exist endlessly, in my foul-smelling carcass of a body,
Nourishing odium and growing old. O Owner !
Be pleased to annul my – the hard one's –, fierce Karma.
May You, in grace, so bless me that the sea of Your
Mercy should swell and swell in my soul
Causing me to melt for You constantly. – 2

அருள் ஆர் அமுதப் பெரும் கடல்வாய்,
அடியார் எல்லாம் புக்கு அழுந்த,
இருள் ஆர் ஆக்கை-இது பொறுத்தே
எய்த்தேன் கண்டாய்; எம்மானே !
'மருள் ஆர் மனத்து ஓர் உன்மத்தன்
வருமால்' என்று, இங்கு, எனைக் கண்டார்
வெருளாவண்ணம், மெய் அன்பை,
உடையாய் ! பெற நான் வேண்டுமே ! – 3

Whilst all the favoured servitors entered and got immersed
In the great and nectarean and grace-abounding sea,
Bearing this, my murk-ridden body, I wilted alas !
O my God ! Let not those that behold me feel scared
Thinking thus: "Here comes the befuddled one who is
Mightily mad." O my Owner ! I must receive
From You true love that leads to my deliverance. – 3

வேண்டும், வேண்டும், மெய் அடியார்-
உள்ளே, விரும்பி, எனை அருளால்
ஆண்டாய்; அடியேன் இடர் களைந்த
அமுதே ! அருள் மா மணி முத்தே !
தூண்டா விளக்கின் சுடர் அனையாய் !
தொண்டனேற்கும் உண்டாம்-கொல் –

வேண்டாது ஒன்றும் வேண்டாது,
        மிக்க அன்பே மேவுதலே? – 4

Desiring to place me amidst Your servitors
        Who long and yearn for You, in grace, You
Redeemed and ruled me. O Nectar that did away
        With my troubles ! O rare and great Gem !
O Pearl ! O One whose radiance is like unto that
        Of the lamp that burns self-induced ! Will I,
Your servitor, gain that state when, I will not
        Seek after undesirable things but only
        For the blessedness of abounding love? – 5

மேவும் உன்-தன் அடியாருள்
        விரும்பி, யானும், மெய்ம்மையே,
காவி சேரும் கயல் கண்ணாள்
        பங்கா, உன்-தன் கருணையினால்
பாவியேற்கும் உண்டாமோ –
        பரம ஆனந்தப் பழம் கடல் சேர்ந்து,
ஆவி, யாக்கை, யான், எனது, என்று
        யாதும் இன்றி, அறுதலே? – 6

O One who is concorporate with Her whose eyes
        Are like blue lily and *Kayal*-fish !
I long to be in the midst of Your servitors
        To gain Reality. By Your grace, will I –
The sinner –, be enabled to enter the hoary
        Sea of supernal bliss, shedding my embodied life,
        My I-ness and My-ness, my life and all else? – 6

அறவே பெற்றார், நின் அன்பர்
        அந்தம் இன்றி, அகம் நெகவும்;

புறமே கிடந்து, புலை-நாயேன்
        புலம்புகின்றேன்; உடையானே !
பெறவே வேண்டும், மெய் அன்பு;
        பேரா, ஒழியா, பிரிவு இல்லா,
மறவா, நினையா, அளவு இலா,
        மாளா, இன்ப மா கடலே ! – 7

You are the never-shifting, never-ceasing,
        never-parting, never-thwarted by-thought
        Or forgetfulness, boundless and indestructible
        Sea of immense bliss ! As their hearts melt
Ceaselessly, Your servitors gained You absolutely.
        Placed outside their company, I, the base dog, am
        Lamenting. O my Owner ! I must gain True Love. – 7

கடலே அனைய ஆனந்தம்
        கண்டார் எல்லாம் கவர்ந்து உண்ண,
இடரே பெருக்கி, ஏசற்று, இங்கு,
        இருத்தல் அழகோ, அடி-நாயேன்?
உடையாய் ! நீயே அருளுதி என்று,
        உணர்த்தாது ஒழிந்தே, கழிந்தொழிந்தேன்;
சுடர் ஆர் அருளால், இருள் நீங்க,
        சோதீ ! இனித்தான் துணியாயே ! – 8

O Lord-Owner ! O effulgent One ! Whilst all those that beheld
        You, quaffed eagerly the vast and sea-like bliss,
Is it meet that I, the slavish dog, should augment
        My worry, feel miserable and live in this world?
Knowing that it is You who will grace me, I did not
        Pray for it, but parted from You to get ruined.

May You, now at least, be pleased to chase away
        My murk by Your sunny radiance. – 8

துணியா, உருகா, அருள் பெருகத்
        தோன்றும் தொண்டர் இடைப் புகுந்து,
திணி ஆர் மூங்கில் சிந்தையேன்,
        சிவனே ! நின்று தேய்கின்றேன்;
அணி ஆர் அடியார் உனக்கு உள்ள
        அன்பும் தாராய்; அருள் அளியத்
தணியாது, ஒல்லை வந்தருளி
        தளிர் பொன் பாதம் தாராயே ! – 9

Convinced of Your support, O Siva, Your servitors so melt
        That grace divine abounds in them. Barging
Into their midst, I whose *chinta* is like hard bamboo,
        Stand and wear away. I too should come by
The true love that Your beauteous servitors bear for You.
        Without cunctation and in all celerity, You should
Gift to me Your auric and shoot-like feet
        And cause my bosom gain the fruition of life. – 9

'தாரா அருள் ஒன்று இன்றியே
        தந்தாய்' என்று, உன் தமர் எல்லாம்
ஆரா நின்றார்; அடியேனும்,
        அயலார் போல, அயர்வேனோ?
சீர் ஆர் அருளால், சிந்தனையைத்
        திருத்தி ஆண்ட சிவலோகா !
பேர்-ஆனந்தம் பேராமை
        வைக்கவேண்டும், பெருமானே ! – 10

Convinced of Your total gift of grace, all Your beloved
Devotees revel in bliss. Alone, should I, Your servitor,
Languish like a stranger? O Lord of Siva-loka who
By Your grace, set my *Chinta* straight and ruled me !
O God ! Bless me with sempiternal bliss ! – 10

மான் ஓர் பங்கா ! வந்திப்பார்
மதுரக் கனியே ! மனம் நெகா
நான், ஓர் தோளாச் சுரை ஒத்தால்,
நம்பி ! இனித்தான் வாழ்ந்தாயே?
ஊனே புகுந்த உனை உணர்ந்தே,
உருகிப் பெருகும் உள்ளத்தை,
கோனே ! அருளும் காலம்-தான்
கொடியேற்கு, என்றோ கூடுவதே? – 11

O One who is concorporate with Her, a gazelle !
O the sweet Fruit unto them that hail You !
If I who do not melt, remain like an unbored
Bottle-gourd, O Nampi, do You feel well pleased?
O King, when will the day dawn for me – the cruel one –,
When I will be blessed with a bosom that will
Thaw and abound in grace, conscious of Your advent
And abidance in my flesh? – 11

கூடிக் கூடி, உன் அடியார்
குனிப்பார், சிரிப்பார், களிப்பாராய்;
வாடி-வாடி, வழி அற்றே,
வற்றல் மரம் போல் நிற்பேனோ?
ஊடி-ஊடி உடையாயொடு
கலந்து, உள் உருகி, பெருகி, நெக்கு,
ஆடி ஆடி, ஆனந்தம்
அதுவே ஆக, அருள் கலந்தே ! – 12

திருச்சிற்றம்பலம்

Whilst Your servitors gather and foregather, dance, laugh
And feel ecstatic, will I, finding no way,
Wilt and languish, and stand like a tree, dried sapless?
I will sulk and sulk with You my Owner,
be united with You,
Inly melt, come by increasing love, and even as
My *manam* thaws, I will dance and dance
And revel in love-infused bliss. – 12

Tirucchitrambalam

33. குழைத்த பத்து

திருச்சிற்றம்பலம்

குழைத்தால், பண்டைக் கொடு வினை, நோய்,
காவாய்; உடையாய் ! கொடு வினையேன்
உழைத்தால், உறுதி உண்டோ-தான்?
உமையாள் கணவா ! எனை ஆள்வாய்;
பிழைத்தால், பொறுக்க வேண்டாவோ?
'பிறை சேர் சடையாய் ! முறையோ?' என்று
அழைத்தால், அருளாது ஒழிவதே,
அம்மானே, உன் அடியேற்கே? – 1

33. Kuzhaittha Patthu
[The Decad on Melting and Blending]

Tirucchitrambalam

O Lord-Owner, if my hoary and cruel malady of Karma assails me,
You do not save me; (so) if I, the one of evil Karma,
Toil hard, can I gain salvation at all? O Consort of Uma !
Be pleased to redeem and rule me. If I err, should
You not forgive me? When I call You aloud thus: "Is this
Proper, O One in whose matted crest the crescent rests!"
O God, should You leave Your servitor, unblessed? – 1

அடியேன் அல்லல் எல்லாம், முன்,
அகல ஆண்டாய், என்று இருந்தேன்;
கொடி ஏர் இடையாள் கூறா, எம்
கோவே, 'ஆ ! ஆ !' என்று அருளி,

செடி சேர் உடலைச் சிதையாதது
        எத்துக்கு? எங்கள் சிவலோகா !
உடையாய் ! கூவிப் பணி கொள்ளாது,
        ஒறுத்தால், ஒன்றும் போதுமே? – 2

O One whose Half is Her of beautiful liana-like waist !
        I was comforted by the thought that You had,
In the past, done away with my – Your servitor's –,
        Troubles and ruled me. O my Sovereign ! Why did You
Not grace me with the wondrous splendour, and shatter
        My evil-ridden embodiment? O Our Lord
Of Siva-loka ! O Lord-Owner ! If You do not bid me
        Serve You, but cause me continue my embodiment
        Will it be at all condign punishment for me? – 2

ஒன்றும் போதா நாயேனை
        உய்யக் கொண்ட நின் கருணை,
இன்றே, இன்றிப் போய்த்தோ-தான்?
        ஏழை பங்கா ! எம் கோவே !
குன்றே அனைய குற்றங்கள்
        குணம் ஆம் என்றே, நீ கொண்டால்,
என்-தான் கெட்டது? இரங்கிடாய்;
        எண் தோள், முக் கண், எம்மானே ! – 3

Has Your mercy which redeemed me – a feckless dog –,
        Vanished this day? O Sovereign who is
Concorporate with the tender Woman ! What harm
        Will ensue if You deem hill-like flaws as virtues?
        Pity me, O eight-armed and triple-eyed Lord ! – 3

மான் நேர் நோக்கி மணவாளா !
        மன்னே ! நின் சீர் மறப்பித்து, இவ்

ஊனே புக, என்-தனை நூக்கி,
உழலப் பண்ணுவித்திட்டாய்;
ஆனால், அடியேன் அறியாமை
அறிந்து, நீயே அருள் செய்து,
கோனே ! கூவிக் கொள்ளும் நாள்
என்று? என்று, உன்னைக் கூறுவதே? - 4

O Bridegroom of Her whose eyes are like the gazelle's !
O Monarch ! You caused me forget Your glory
And made me enter this flesh and wallow in it.
Yet, O King ! I repeatedly appeal to You thus:
"O for the day, when, aware of my – Your servitor's –,
Nescience, You will be pleased,
In grace, to call me unto You!" - 4

கூறும் நாவே முதலாகக்
கூறும் கரணம் எல்லாம் நீ !
தேறும் வகை நீ ! திகைப்பு நீ !
தீமை, நன்மை, முழுதும் நீ !
வேறு ஓர் பரிசு, இங்கு, ஒன்று இல்லை;
மெய்ம்மை, உன்னை விரித்து உரைக்கின்,
தேறும் வகை என்? சிவலோகா !
திகைத்தால், தேற்ற வேண்டாவோ? - 5

You are all the bodily instruments commencing
From the articulating tongue ! You are the source
Of clarity as well as bewilderment. Evil and good:
You are wholly these. Truly speaking, there is
Nought apart from You. How may I gain clarity?
If I stand nonplussed, should You not,
In mercy, clarify my intellect? - 5

வேண்டத் தக்கது அறிவோய் நீ !
        வேண்ட, முழுதும் தருவோய் நீ !
வேண்டும் அயன், மாற்கு, அரியோய் நீ !
        வேண்டி, என்னைப் பணி கொண்டாய்;
வேண்டி, நீ யாது அருள் செய்தாய்,
        யானும், அதுவே வேண்டின் அல்லால்,
வேண்டும் பரிசு ஒன்று உண்டு என்னில்,
        அதுவும் உன்-தன் விருப்பு அன்றே? – 6

You know what I should pray for; You will wholly
        Grant me what I pray for. Unto Vishnu and Brahma
That seek You, You are hard of access. You willingly
        Made me serve You. Whatever You willingly bless me
With, I desire nought but that. If yet, I seek
        Aught, is not that indeed Your own desire? – 6

அன்றே, என்-தன் ஆவியும்
        உடலும், உடைமை எல்லாமும்,
குன்றே அனையாய் ! என்னை ஆட்-
        கொண்ட போதே கொண்டிலையோ?
இன்று, ஓர் இடையூறு எனக்கு உண்டோ?
        எண் தோள், முக் கண், எம்மானே !
நன்றே செய்வாய்; பிழை செய்வாய்;
        நானோ இதற்கு நாயகமே? – 7

O Hill-like One, did You not that very day, when
        You redeemed and ruled me, make Your own
My soul, body and all that I owned? Can I,
        This day meet with any trouble at all?
O our God, eight-armed and triple-eyed ! You may
        Do me good or ill. Is lordship over these deeds mine? – 7

நாயின் கடை ஆம் நாயேனை
நயந்து, நீயே ஆட் கொண்டாய்;
மாயப் பிறவி உன் வசமே
வைத்திட்டு இருக்கும்-அது அன்றி,
ஆயக் கடவேன், நானோ-தான்?
என்னதோ, இங்கு, அதிகாரம்?
காயத்து இடுவாய்; உன்னுடைய
கழல் கீழ் வைப்பாய்; கண் நுதலே ! – 8

You Yourself, in love, redeemed and ruled me –
The basest among dogs. I should merely place
In Your charge my illusive, embodied life.
Am I competent to reason out things?
O One who sports an eye in the forehead ! You may
Confer on me embodiment or keep me
Under Your ankleted feet. Your will prevails. – 8

கண் ஆர் நுதலோய் ! கழல்-இணைகள்
கண்டேன், கண் களி கூர,
எண்ணாது, இரவும் பகலும், நான்,
அவையே எண்ணும்-இது அல்லால் –
மண்மேல் யாக்கை விடும் ஆறும்,
வந்து, உன் கழற்கே புகும் ஆறும் –
அண்ணா ! எண்ணக் கடவேனோ?
அடிமை சாலஅழகு உடைத்தே ! – 9

O One whose forehead sports an eye ! I beheld the pair
Of Your ankleted feet, my eyes feeling ecstatic.
I think not of aught else; I think of them only, by day
as well as night.
Barring this, will I think of the way of passing away

On earth, or of the way of reaching Your ankleted feet?
Ha, very beautiful indeed is my servitude unto You ! – 9

அழகே புரிந்திட்டு, அடி-நாயேன்
அரற்றுகின்றேன்; உடையானே !
திகழா நின்ற திருமேனி
காட்டி, என்னைப் பணிகொண்டாய்;
புகழே பெரிய பதம் எனக்கு,
புராண ! நீ, தந்தருளாதே,
குழகா ! கோல மறை யோனே !
கோனே ! என்னைக் குழைத்தாயே ! – 10

திருச்சிற்றம்பலம்

Having wrought (un-)beautiful things, I cry hoarse.
O Owner ! You revealed Your resplendently divine
Form unto me and made me serve You.
Without conferring on me the great and glorious
Beatitude, O perfect One, O sempiternal Youth, O Brahmin
Beautiful, O King, You have vexed me sore. – 10

Tirucchitrambalam.

34. உயிருண்ணிப் பத்து

திருச்சிற்றம்பலம்

பைந் நாப் பட அரவு ஏர் அல்குல் உமை பாகம்-அது ஆய், என்
மெய்ந் நாள் தொறும் பிரியா, வினைக் கேடா ! விடைப் பாகா !
செம் நாவலர் பரசும் புகழ்த் திருப்பெருந்துறை உறைவாய் !
எந் நாள் களித்து, எந்நாள் இறுமாக்கேன், இனி, யானே? – 1

34. Uyirunni-p-Patthu
[The Life-Consuming Decad]

Tirucchitrambalam

Concorporate with Uma whose charming forelap is like unto
The hood of a snake – the tongue of which is ever-fresh,
You annul my Karma that never parts from my body.
O Rider of the Bull ! O One entempled at the sacred
Peruntturai the glory of which is hailed by the sacred-tongued bards !
When will I feel delighted and when will
I exult in pride? – 1

நான் ஆர், அடி அணைவான்? ஒரு நாய்க்குத் தவிசு இட்டு, இங்கு,
ஊன் ஆர் உடல் புகுந்தான்; உயிர் கலந்தான்; உளம்பிரியான்;
தேன் ஆர் சடைமுடியான்; மன்னு திருப்பெருந்துறை உறைவான்;
வானோர்களும் அறியாதது ஓர் வளம் ஈந்தனன், எனக்கே. – 2

Who am I to attain His feet? He gave me, a cur, a seat.
Lo, He entered my fleshly body, mingled with my life
And will not part from my bosom. He wears a crown
Formed of melliferous matted hair. Sempiternally
He abides at the sacred Peruntturai. Unto me He granted
A beatitude unperceivable even by the supernals. – 2

எனை, நான் என்பது அறியேன்; பகல், இரவு, ஆவதும் அறியேன்;
மன-வாசகம் கடந்தான் எனை மத்த-உன்மத்தன் ஆக்கி;
சின மால் விடை உடையான், மன்னு திருப்பெருந்துறை உறையும்
பனவன் எனைச் செய்த படிறு அறியேன்; பரம்-சுடரே ! – 3

I know not me as myself; also do I know not when
Day becomes night. He that transcended *manam*
And word, made me a mighty mad man. He owns
A wrathful and immense Bull. O Empyrean Effulgence !
I know not the chicanery, the Brahmin
Abiding at the eternal and sacred
Peruntarai had wrought. – 3

வினைக்கேடரும் உளரோ பிறர், சொல்லீர்? வியன் உலகில்
எனை, தான் புகுந்து, ஆண்டான்; எனது என்பின் புரை உருக்கி,
பினை, தான் புகுந்து, எல்லே ! பெருந்துறையில் உறை பெம்மான்,
மனத்தான்; கண்ணின் அகத்தான்; மறு மாற்றத்திடையானே ! – 4

The Lord-God of the sacred Peruntarai willingly
Came down, made the inner holey parts of my bones
To melt, penetrated through them, reached the hind parts,
Pervaded me wholly and ruled me. Lo, He is in my *manam*
And eyes. Besides, He abides in my utterances. Say:
"Is there any Extirpator of Sin other than He
In this wide and extensive world?" – 4

பற்று ஆங்கு அவை அற்றீர், பற்றும் பற்று ஆங்கு அது பற்றி,
நற்று ஆம் கதி அடைவோம் எனின், கெடுவீர், ஓடி வம்மின்;
தெற்று ஆர் சடைமுடியான், மன்னு திருப்பெருந்துறை இறை, சீர்
கற்று ஆங்கு, ஆவன் கழல் பேணினரொடும்
கூடுமின், கலந்தே ! – 5

O ye on the path of ruin, come in all celerity.
Ye are without the (twyfold) attachment
To God and His servitors. May you cling to THAT
Which ought to be clung to, to gain the supreme
Beattitude, mingle with them who conforming
To the scriptures foster the glorious feet
Of the eternally sacred Perunturai's God
Whose crown is formed of plaited matted hair. – 5

கடலின் திரை-அது போல் வரு கலக்கம், மலம், அறுத்து; என்
உடலும், எனது உயிரும், புகுந்து; ஒழியா வணம், நிறைந்தான்:
சுடரும் சுடர் மதி சூடிய, திருப்பெருந்துறை உறையும்,
படரும் சடை மகுடத்து, எங்கள் பரன்-தான் செய்த படிறே ! – 6

He did away with the bewildering *malas* that assail
Like unto the billows of the sea, entered into
My body and life, filled it full, leaving nought
Unpervaded. This indeed is the manipulation
Wrought by our supernal Lord whose crown is formed
Of spreading matted hair and who, adorned
With the bright and brilliant moon, abides
At the sacred Perunthurai ! – 6

வேண்டேன் புகழ்; வேண்டேன் செல்வம்; வேண்டேன்
மண்ணும், விண்ணும்;
வேண்டேன் பிறப்பு, இறப்பு; சிவம் வேண்டார்-தமை நாளும்
தீண்டேன்; சென்று, சேர்ந்தேன், மன்னு திருப்பெருந்துறை;
இறை தாள்
பூண்டேன்; புறம் போகேன்; இனி, புறம் போகல் ஒட்டேனே ! – 7

I seek not renown; I desire not wealth; I hanker not after
Earth or heaven; I am not after birth or death.

Never will I touch them that desire not Sivam. I have
Fared forth and reached the sacred Perunthurai.
I wear as jewels God's own feet. I will not defect;
Neither will I ever consent to suffer defection. – 7

கோல்-தேன் எனக்கு என்கோ – குரை கடல்வாய் அமுது என்கோ –
ஆற்றேன்; எங்கள் அரனே ! அரு மருந்தே ! எனது அரசே !
சேற்று ஆர் வயல் புடை சூழ்தரு திருப்பெருந்துறை உறையும்,
நீற்று ஆர்தரு திருமேனி நின்மலனே ! – உனை யானே? – 8

Shall I call You the Honey of bees hiving at a branch
Or the Nectar from the roaring ocean of milk?
O our Hara, I can no more endure. O Medicament rare !
O my Monarch ! O One ever free from the *malas* whose
Sacred frame is adorned with the Holy Ash and who
Abides at the sacred Peruntурai girt with
Miry fields ! (I am at a loss of words.) – 8

எச்சம் அறிவேன் நான்; எனக்கு இருக்கின்றதை அறியேன்;
அச்சோ ! எங்கள் அரனே ! அரு மருந்தே ! எனது அமுதே !
செச்சை மலர் புரை மேனியன், திருப்பெருந்துறை உறைவான்,
நிச்சம் என நெஞ்சில் மன்னி, யான் ஆகி நின்றானே ! – 9

Ah, our Hara ! O Medicament rare ! O my Nectar ! O One
Whose body is ruddy like the *Vetchi* flower !
O One who abides at the sacred Perunthurai !
You abide in my bosom as the ever-during Ens.
I know all else; yet I know not my shortcomings ! – 9

வான் பாவிய உலகத்தவர் தவமே செய, அவமே,
ஊன் பாவிய உடலைச் சுமந்து, அடவி மரம் ஆனேன்;

தேன் பாய் மலர்க் கொன்றை மன்னு திருப்பெருந்துறை
உறைவாய் !
நான் பாவியன் ஆனால், உனை நல்காய் எனல் ஆமே? - 10

திருச்சிற்றம்பலம்

O One entempled in the sacred Perunthurai where
Abound trees of melliferous *Konrai* flowers !
Whilst the heaven-dwellers perform *tapas*, doing evil,
I merely tote my flesh-woven body and am
Become a tree in the jungle. If I have become
A sinner, can I call You the One who grants no grace? - 10

Tirucchitrambalam

35. அச்சப்பத்து

திருச்சிற்றம்பலம்

புற்றில் வாள் அரவும் அஞ்சேன்;
பொய்யர்-தம் மெய்யும் அஞ்சேன்;
கற்றை வார் சடை எம் அண்ணல்,
கண்-நுதல், பாதம் நண்ணி,
மற்று ஓர் தெய்வம்-தன்னை
உண்டு என நினைந்து, எம்பெம்மாற்கு
அற்றிலாதவரைக் கண்டால்,
அம்ம ! நாம் அஞ்சுமாறே ! – 1

35. Accha-p-Patthu [The Decad of Dread]

Tirucchitrambalam

I dread not the glistening snake of the (deserted) ant-hill;
I fear not the (feigned) truth of the false ones.
But, when I behold them who having reached the feet
Of our sublime God – the One wih braids of matted hair
And three eyes –, still shed not their worldly attachments
To hail our Lord-God only, ha, we quake in fear ! – 1

வெருவரேன், வேட்கை வந்தால்;
வினைக் கடல் கொளினும், அஞ்சேன்;
இருவரால் மாறு காணா,
எம்பிரான், தம்பிரான், ஆம்
திரு உரு அன்றி, மற்று ஓர்
தேவர், எத்தேவர்? என்ன
அருவராதவரைக் கண்டால்,
அம்ம, நாம் அஞ்சுமாறே ! – 2

I fear not the onslaught of passion; I dread not even when
The sea of Karma devours me. He is our Lord, the Lord
Of Devas who could not be beheld by the wrangling Two.
Lo, what else is there save His sacred form?
Ah, when I behold them that feel not abhorrence saying:
"What other God is god at all?"
we feel struck with fear. – 2

வன் புலால் வேலும் அஞ்சேன்;
வளைக் கையார் கடைக் கண் அஞ்சேன்;
என்பு எலாம் உருக நோக்கி,
அம்பலத்து ஆடுகின்ற
என் பொலா மணியை ஏத்தி,
இனிது அருள் பருக மாட்டா
அன்பு இலாதவரைக் கண்டால்,
அம்ம ! நாம் அஞ்சு மாறே ! – 3

I fear not the fierce spear that ever reeks of flesh;
I dread not the oeillades of the bebangled belles.
But if I behold the loveless ones who hail not
And quaff not the sweet grace of my
Unpierced-Gem-like God whose looks melt
All the bones and who dances in the Ambalam,
Ah, we are fear-struck. – 3

கிளி அனார் கிளவி அஞ்சேன்;
அவர் கிறி முறுவல் அஞ்சேன்;
வெளிய நீறு ஆடும் மேனி
வேதியன் பாதம் நண்ணி,
துளி உலாம் கண்ணர் ஆகி,
தொழுது, அழுது, உள்ளம் நெக்கு, இங்கு,

அளி இலாதவரைக் கண்டால்,
அம்ம ! நாம் அஞ்சுமாறே ! – 4

I dread not the psittacine babblings of those
That are like parakeets; neither do I dread
Their seductive smiles. But if I behold the loveless
Ones who do not seek the feet of the Author of the Vedas,
Bedaubed with the Holy Ash, adore, weep, inly melt
And become tear-bedwed, we are fear-struck. – 4

பிணி எலாம் வரினும், அஞ்சேன்;
பிறப்பினோடு இறப்பும் அஞ்சேன்;
துணி நிலா அணியினான்-தன்
தொழும்பரோடு அழுந்தி, அம் மால்,
திணி நிலம் பிளந்தும், காணாச்
சேவடி பரவி, வெண் நீறு
அணிகிலாதவரைக் கண்டால்,
அம்ம ! நாம் அஞ்சுமாறே ! – 5

I dread not even if I am assailed by maladies galore;
I fear neither birth nor death. But if I behold them
That do not wear the white ash, that are not intimately
Companied with the servitors of Him who wears a slice
Of the moon and who do not hail the salvific feet to see which
Vishnu burrowed in vain through the stubborn earth,
Ah, we are struck with unexampled dread. – 5

வாள் உலாம் எரியும் அஞ்சேன்;
வரை புரண்டிடினும் அஞ்சேன்;
தோள் உலாம் நீற்றன், ஏற்றன்,
சொல்-பதம் கடந்த அப்பன்,

தாள தாமரைகள் ஏத்தி,
தட மலர் புனைந்து, நையும்
ஆள் அலாதவரைக் கண்டால்,
அம்ம ! நாம் அஞ்சுமாறே ! – 6

I dread not the blazing fire; I will not fear even if
The mountain topples down.
His shoulders are adorned with the Holy Ash;
His mount is the Bull; He, the Giver,
Is beyond the pale of words.
When I behold them who not becoming His servitors,
Hail not His lotus-feet, adorn them not
With glorious blossoms and melt not in love,
Ah, we are struck with unexampled dread ! – 6

தகைவு இலாப் பழியும் அஞ்சேன்;
சாதலை முன்னம் அஞ்சேன்;
புகை முகந்து எரி கை வீசி,
பொலிந்த அம்பலத்துள் ஆடும்,
முகை நகைக் கொன்றை மாலை,
முன்னவன் பாதம் ஏத்தி,
அகம் நெகாதவரைக் கண்டால்,
அம்ம, நாம் அஞ்சுமாறே ! – 7

I dread not the blame which is irremovable.
I dread not death and the fear of death.
He dances in the splendorous Ambalam, waving
His palm which holds fire involved in smoke.
He is the First One who wears a garland
Of burgeoning *Konrai*-buds
When I behold them that hail not His feet and inly
Melt, ah, we are struck with unexampled dread ! – 7

தறி செறு களிறும் அஞ்சேன்;
          தழல் விழி உழுவை அஞ்சேன்;
வெறி கமழ் சடையன், அப்பன்,
          விண்ணவர் நண்ண மாட்டாச்
செறிதரு கழல்கள் ஏத்தி,
          சிறந்து, இனிது இருக்க மாட்டா
அறிவு இலாதவரைக் கண்டால்,
          அம்ம ! நாம் அஞ்சுமாறே ! - 8

I dread not the mammoth that shakes in wrath
          Its ychained pillar. I dread not the tiger
The eyes of which spit fire.
          You abide in my bosom as the ever-during Ens.
When I behold them, the brainless ones,
          Who hail not His feet fastened with anklets –
Unreachable by the Devas –,
          To remain poised in that sweet beatitude,
          Ha, we are struck with unexampled dread. - 8

மஞ்சு உலாம் உருமும் அஞ்சேன்;
          மன்னரோடு உறவும் அஞ்சேன்;
நஞ்சமே அமுதம் ஆக்கும்
          நம் பிரான் எம்பிரான் ஆய்,
செஞ்சவே ஆண்டு கொண்டான்
          திருமுண்டம் தீட்ட மாட்டாது,
அஞ்சுவார்-அவரைக் கண்டால்,
          அம்ம ! நாம் அஞ்சுமாறே ! - 9

I dread not the thunderbolt emerging from cloud;
          I dread not kinship with kings. Our God
Transformed venom into nectar. Lo, He, our Lord,
          Enslaved us so beautifully.

When I behold them that dread to adorn their
Foreheads with His opulent Holy Ash,
Ah, we are struck with unexampled terror. - 9

கோண் இலா வாளி அஞ்சேன்;
கூற்றுவன் சீற்றம் அஞ்சேன்;
நீள் நிலா அணியினானை
நினைந்து, நைந்து, உருகி, நெக்கு,
வாள் நிலாம் கண்கள் சோர,
வாழ்த்தி நின்று, ஏத்த மாட்டா
ஆண் அலாதவரைக் கண்டால்,
அம்ம ! நாம் அஞ்சுமாறே ! - 10

திருச்சிற்றம்பலம்

I dread not the killer-dart that flies straight;
I dread not the wrath of Yama.
Lo, He is adorned with a growing crescent.
When I behold beings who are not men at all
Who think not of Him, grow not lithe, thaw not,
Melt not, shed not tears from bright eyes
And fail to hail Him,
Ah, we are struck with unexampled terror. - 10

Tirucchitrambalam

36. திருப் பாண்டிப் பதிகம்

திருச்சிற்றம்பலம்

பரு வரை மங்கை-தன் பங்கரை,
பாண்டியற்கு ஆர் அமுது ஆம்
ஒருவரை, ஒன்றும் இலாதவரை,
கழல்-போது இறைஞ்சி,
தெரிவர நின்று, உருக்கி, பரி
மேற்கொண்ட சேவகனார்
ஒருவரை அன்றி, உருவு அறியாது
என்-தன் உள்ளம்-அதே. – 1

36. Tiru-p-Paandi-p-Patikam
[The sacred Decad on the Paandya Realm]

Tirucchitrambalam

He is concorporate with the Daughter of the mighty Mountain;
He is the rare Nectar unto the Paandya; He is
The peerless One that has attributes none; He is
The Hero who came riding a charger.
He makes manifest His flower-feet girt with
Anklets and causes me to melt. Lo, my heart
Knows no form other than His own. – 1

சதிரை மறந்து, அறி மால் கொள்வர்
சார்ந்தவர்; சாற்றிச் சொன்னோம்;
கதிரை மறைத்தன்ன சோதி,
கழுக்கடை கைப் பிடித்து,
குதிரையின் மேல் வந்து கூடிடு மேல்,
குடி-கேடு கண்டீர் !

மதுரையர் மன்னன் மறு பிறப்பு
ஓட மறித்திடுமே. – 2

When God whose extraordinary effulgence subsumes
Sunlight, holding a trident in His hand, chooses
To come riding a charger, they that fared forth
To behold Him, will become oblivious of their glory,
Get involved in a frenzy of Gnosis and be rid of their
Transmigration. For, He did away with the rebirth
Of the Paandya – the ruler of the dwellers of Madurai.
Lo, we have drummed this news to You. – 2

நீர் இன்ப வெள்ளத்துள் நீந்திக்
குளிக்கின்ற நெஞ்சம் கொண்டீர்;
பார் இன்ப வெள்ளம் கொள, பரி
மேற்கொண்ட பாண்டியனார்,
ஓர் இன்ப வெள்ளத்து உருக் கொண்டு,
தொண்டரை உள்ளம் கொண்டார்,
பேர்-இன்ப வெள்ளத்துள், பெய் கழலே
சென்று பேணுமினே. – 3

To immerse the whole world in the flood of bliss,
Paandya – the God –, rode on a charger.
Assuming this form of a peerless flood of bliss,
He made a conquest of His servitors' hearts.
O ye whose hearts are after the bathing and swimming
In the mere water of worldly joy, fare forth
To that Blissful Flood and adore His ankleted feet. – 3

செறியும் பிறவிக்கு நல்லவர்
செல்லல்மின்; தென்னன், நல் நாட்டு
இறைவன், கிளர்கின்ற காலம் இக்
காலம், எக் காலத்துள்ளும்;

அறிவு ஒண் கதிர் வாள் உறை கழித்து,
ஆனந்த மாக் கடவி,
எறியும் பிறப்பை, எதிர்ந்தார்
புரள, இரு நிலத்தே. – 4

This is the time when the God of the goodly realm
Of the Paandya manifests and grants grace.
Now is the time of all times. Unsheathing His
Radiant sword of bliss He rides the steed
Of bliss and so slashes away the embodiments
Of those that come fronting Him, that they
Roll on earth. Lo, ye that are dearly attached
To binding births, do not go thither. – 4

காலம் உண்டாகவே, காதல் செய்து
உய்ம்மின்; கருது-அரிய
ஞாலம் உண்டானொடு, நான்முகன்,
வானவர், நண்-அரிய
ஆலம் உண்டான்; எங்கள் பாண்டிப்
பிரான்; தன் அடியவர்க்கு
மூல-பண்டாரம் வழங்குகின்றான்;
வந்து, முந்துமினே. – 5

As the time for salvation abounds, love Him and stand
Redeemed. He is our God of the Paandya Realm,
The One who ate the Halaahalaa, who is inaccessible
To the Devas, the Four-Faced and the inconceivably
Glorious one that devoured the earth. He, the source
Original of Wealth, gives munificently to His
Servitors. Lo, foregather in all celerity. – 5

ஈண்டிய மாய இருள் கெட,
எப் பொருளும் விளங்க,
தூண்டிய சோதியை, மீனவனும்
சொல்ல வல்லன் அல்லன்,
வேண்டிய போதே விலக்கு இலை
வாய்தல்; விரும்புமின் தாள்;
பாண்டியனார் அருள் செய்கின்ற
முத்திப் பரிசு இதுவே. – 6

For the death of the deathless darkness dense and for
The splendorous revelation of all things,
He induces the light of understanding. Lo, even
The Paandya whose flag sports the signum of fish
Is not valiant enough to speak of this. Lo, there is
No bar to reach Him if the will is strong.
Foster love for His feet. Thus indeed, Siva yclept
Paandya, grants the guerdon of deliverance. – 6

மாய வனப் பரி மேற்கொண்டு,
மற்று அவர் கைக்கொளலும்,
போய் அறும், இப் பிறப்பு என்னும்
பகைகள்; புகுந்தவருக்கு,
ஆய, அரும் பெரும், சீர் உடைத்
தன் அருளே அருளும்;
சேய நெடும் கொடைத் தென்னவன்
சேவடி சேர்மின்களே. – 7

As He rode on the stallion of gramarye, others
Were enchanted by Him. Unto them that seek Him,
The foes of repetitive births will perish; to them He gives
His own glorious grace – rare, great and ever-during.

Lo, reach the salvific feet of the Southerner,
The One of ever-abounding munificence. – 7

அழிவு இன்றி நின்றது ஓர் ஆனந்த -
வெள்ளத்திடை அழுத்தி,
கழிவுஇல் கருணையைக் காட்டி,
கடிய வினை அகற்றி,
பழ மலம் பற்று அறுத்து, ஆண்டவன்,
பாண்டிப் பெரும் பதமே,
முழுது உலகும், தருவான், கொடையே;
சென்று முந்துமினே. – 8

He immersed me in the flood of bliss that enures
Endless, linked me with inseparable mercy,
Removed my cruel Karma, snapped my hoary
Aanava mala, and thus redeemed me and ruled me.
He will confer not only the great lordship over the Paandya Realm
But the whole world. Hasten to gain His gift. – 8

விரவிய தீ வினை மேலைப்
பிறப்பு முந்நீர் கடக்க,
பரவிய அன்பரை, என்பு உருக்கும்
பரம் பாண்டியனார்,
புரவியின் மேல் வர, புந்தி
கொளப்பட்ட பூம்-கொடியார்
மர இயல் மேற்கொண்டு, தம்மையும்
தாம் அறியார், மறந்தே. – 9

When devotees hail Him to help them cross the sea –
Formed of triple waters –, of cruel Karma which
Causes future birth, the Supernal Paandya melts
Their bones. As He came riding on a charger,

Damsels like unto flowery lianas, forfeited of their
Buddhi stood like trees, their senses rapt,
And wholly oblivious of themselves. – 9

கூற்றை வென்று, ஆங்கு ஐவர் கோக்களையும்
வென்று இருந்து, அழகால்
வீற்றிருந்தான், பெருந் தேவியும்
தானும் – ஓர் மீனவன்பால்
ஏற்று வந்து, ஆர் உயிர் உண்ட,
திறல் ஒற்றைச் சேவகனே;
தேற்றம் இலாதவர் ! சேவடி
சிக்கெனச் சேர்மின்களே. – 10

திருச்சிற்றம்பலம்

Having conquered Death and the pentad of Kings –
The senses –, He with His great Consort sat
Wondrously in splendour. He is the valiant and peerless
Hero – who, for the sake of the Paandya whose flag
Sports the signum of fish, did away with the lives
Of his foes. O ye of wavering mind !
Fare forth and hold fast His salvific feet. – 10

Tirucchitrambalam

37. பிடித்த பத்து

திருச்சிற்றம்பலம்

உம்பர்கட்கு அரசே ! ஒழிவு அற நிறைந்த
யோகமே ! ஊத்தையேன்-தனக்கு
வம்பு எனப் பழுத்து, என் குடி முழுது ஆண்டு,
வாழ்வு அற வாழ்வித்த மருந்தே !
செம் பொருள் துணிவே ! சீர் உடைக் கழலே !
செல்வமே ! சிவபெருமானே !
எம்பொருட்டு, உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது, இனியே? – 1

37. Pitittha Patthu [The Decad of Seizure]

Tirucchitrambalam

O Sovereign of the supernals ! O all-pervasive Ubiquity !
O Nectar who blessed me – the foul and filthy one –,
Materialising as a fresh and novel fruit,
And redeemed and ruled my entire clan !
O Elixir that did away with my mundane life
And conferred on me everlasting life !
O Certitude of the salvific scriptures ! O One
Bedecked with glorious and ankleted feet !
O Opulence ! O Lord Siva ! For our salvation, I caught
You and hold You fast. Can You move away at all? – 1

விடை விடாது உகந்த விண்ணவர் கோவே !
வினையனுடைய மெய்ப் பொருளே !
முடை விடாது, அடியேன் மூத்து, அற மண் ஆய்,
முழுப் புழுக் குரம்பையில் கிடந்து,

கடைபடாவண்ணம் காத்து, எனை ஆண்ட
        கடவுளே ! கருணை மா கடலே !
இடைவிடாது, உன்னைச் சிக்கெனப் பிடித்தேன்;
        எங்கு எழுந்தருளுவது, இனியே? – 2

O Sovereign of the supernals who delights to ride,
        For ever, on the Bull! O my true Ens who am
Bound by Karma ! O God that saved me from debasement,
        From getting despicably old, eventually becoming
Muck and mud, by abiding in the foul-stiking
        And wholly-worm-infested body, and ruled me !
O vast Sea of Grace ! I caught You and hold You in my
        Unremitting and firm grip.
                How can You move away at all? – 2

அம்மையே ! அப்பா ! ஒப்பு இலா மணியே !
        அன்பினில் விளைந்த ஆர் அமுதே !
பொய்ம்மையே பெருக்கி, பொழுதினைச் சுருக்கும்,
        புழுத் தலைப் புலையனேன்-தனக்கு,
செம்மையே ஆய சிவபதம் அளித்த
        செல்வமே ! சிவபெருமானே !
இம்மையே, உன்னைச் சிக்கெனப் பிடித்தேன்;
        எங்கு எழுந்தருளுவது, இனியே? – 3

O Mother ! O Father ! O Gem beyond compare ! O rare Nectar
        Emerging from Love ! I am an outcste. I foster
Mere worms in my body, uttering falsehood in
        Increasing numbers and wasting my precious days.
On me You conferred the salvific Siva-Consciosuness !
        O Opulence ! O God Siva ! In this very birth,
I caught You and hold You in my firm grip.
        How can You move away at all? – 3

அருள் உடைச் சுடரே ! அளிந்தது ஓர் கனியே !
        பெரும் திறல் அரும் தவர்க்கு அரசே !
பொருள் உடைக் கலையே ! புகழ்ச்சியைக் கடந்த
        போகமே ! யோகத்தின் பொலிவே !
தெருள் இடத்து அடியார் சிந்தையுள் புகுந்த
        செல்வமே ! சிவபெருமானே !
இருள் இடத்து, உன்னைச் சிக்கெனப் பிடித்தேன்;
        எங்கு எழுந்தருளுவது, இனியே ! – 4

O Radiance of Grace ! O unique and well-ripe Fruit !
        O Prince of rare *tapaswis* of great mystic puissance !
O Import of sastras ! O *Bhoga* beyonding praise !
        O Splendour of Yoga ! O Opulence ! O God Siva
Who enters the clarified *chinta* of servitors !
        I have caught You and hold You in firm grip,
        In this dark world. How can You move away at all? – 4

ஒப்பு உனக்கு இல்லா ஒருவனே ! அடியேன்
        உள்ளத்துள் ஒளிர்கின்ற ஒளியே !
மெய்ப் பதம் அறியா வீறு இலியேற்கு,
        விழுமியது அளித்தது ஓர் அன்பே !
செப்புதற்கு அரிய செழும் சுடர் மூர்த்தீ !
        செல்வமே ! சிவபெருமானே !
எய்ப்பு இடத்து, உன்னைச் சிக்கெனப் பிடித்தேன்;
        எங்கு எழுந்தருளுவது, இனியே? – 5

O non-pareil One ! O Effulgence that blazes in my –
        The servitor's –, bosom ! O peerless Love that conferred
On me – the feckless one that knows not of true
        Beatitude –, that which is lofty and sublime !
O One of uberous and radiant and ineffable Form !
        O Opulence ! O God Siva ! In my utter indigence,

I caught You and hold You in firm grip.
How can You move away at all from me? – 5

அறவையேன் மனமே கோயிலாக் கொண்டு, ஆண்டு,
அளவுஇலா ஆனந்தம் அருளி,
பிறவி வேர் அறுத்து, என் குடி முழுது ஆண்ட
பிஞ்ஞகா ! பெரிய எம் பொருளே !
திறவிலே கண்ட காட்சியே ! அடியேன்
செல்வமே ! சிவபெருமானே !
இறவிலே, உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது, இனியே? – 6

Entempled in my – the hapless one's –, *manam* and ruling me,
You bestowed on me endless bliss. O Pigngnaka !
O our Magnum Ens ! Uprooting my birth, You rule
My entire clan. O Vision beheld by me in the open !
O Opulence mine, Your servitor's! O God Siva ! Lo,
Eventually I caught You and hold You in firm grip.
How can You move away at all from me? – 6

பாச வேர் அறுக்கும் பழம் பொருள் ! தன்னைப்
பற்றும் ஆறு, அடியனேற்கு அருளி,
பூசனை உகந்து, என் சிந்தையுள் புகுந்து,
பூம் கழல் காட்டிய பொருளே !
தேசு உடை விளக்கே ! செழும் சுடர் மூர்த்தீ !
செல்வமே ! சிவபெருமானே !
ஈசனே ! உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது, இனியே? – 7

O hoary Ens that severs the root of *paasam* ! You blessed
Me – Your servitor –, with the way to get attached to You.
Glad of my *pooja*, You entered my *chinta*. O Ens
Entium ! You revealed to me Your flowery ankleted feet.

O Lamp of splendour ! O uberous and radiant Form !
O Opulence ! O God Siva ! O Lord-God !
I caught You and hold You in firm grip.
How can You move away at all from me? – 7

அத்தனே ! அண்டர் அண்டம் ஆய் நின்ற
ஆதியே ! யாதும் ஈறு இல்லாச்
சித்தனே ! பத்தர் சிக்கெனப் பிடித்த
செல்வமே ! சிவபெருமானே !
பித்தனே ! எல்லா உயிரும் ஆய்த் தழைத்து,
பிழைத்து, அவை அல்லை ஆய் நிற்கும்
எத்தனே ! உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது, இனியே? – 8

O Sire ! O Primal One who is the Empyrean and the world
Of supernals as well ! O Siddha ! You suffer not
Any type of end ! O Opulence firmly caught hold of
By bhaktas ! O God Siva ! O mad One ! You are
All lives from which you stand apart. You are also
Other than they. O One of supreme strategy !
I caught You and hold You in firm grip.
How can You move away from me at all? – 8

பால் நினைந்து ஊட்டும் தாயினும் சாலப்
பரிந்து, நீ, பாவியேனுடைய
ஊனினை உருக்கி, உள் ஒளி பெருக்கி,
உலப்பு இலா ஆனந்தம் ஆய
தேனினைச் சொரிந்து, புறம்-புறம் திரிந்த
செல்வமே ! சிவபெருமானே !
யான் உனைத் தொடர்ந்து, சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது, இனியே? – 9

Your love for me is far, far superior to a mother's
Who automatically thinks and suckles her babe.
You melted my flesh – the sinner's; You augmented
My inner light; You poured into my being
The insatiable honey of bliss. You roamed
With me whenever I circummigrated.
O Opulence ! O God Siva ! I followed You,
Caught You and hold You in firm grip.
How can You move away at all from me? – 9

புன் புலால் யாக்கை புரை-புரை கனிய,
பொன் நெடும் கோயிலாப் புகுந்து, என்
என்பு எலாம் உருக்கி, எளியை ஆய், ஆண்ட
ஈசனே ! மாசு இலா மணியே !
துன்பமே, பிறப்பே, இறப்பொடு, மயக்கு, ஆம்
தொடக்கு எலாம், அறுத்த நல் சோதீ !
இன்பமே ! உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கு எழுந்தருளுவது, இனியே? – 10

திருச்சிற்றம்பலம்

O Lord-God ! By causing every pore of hair sublimely
Supple, You wrought of my base, fleshly body
A lofty golden temple; making Yourself utterly simple,
You entered me and melted all my bones.
O flawless Gem ! O goodly Light ! You did away
With my troubles, my birth as well as death,
My bewilderment and all else that is cumbrous.
O Ecstasy ! I caught You and hold You in firm grip.
How can You move away at all from me? – 10

Tirucchitrambalam

38. திரு ஏசறவு

திருச்சிற்றம்பலம்

இரும்பு தரு மனத்தேனை, ஈர்த்து, ஈர்த்து, என் என்பு உருக்கி,
கரும்பு தரு சுவை எனக்குக் காட்டினை உன் கழல்-இணைகள்;
ஒருங்கு திரை உலவு சடை உடையானே ! நரிகள் எல்லாம்
பெரும் குதிரை ஆக்கிய ஆறு அன்றே, உன் பேர்-அருளே ! – 1

38. Tiru Yesaravu

[The Decad of Abashment]

Tirucchitrambalam

You drew again and again to Yourself my *manam* wrought
Of iron, melted my bones and revealed to me Your
Ankleted feet twain – sweet as sugarcane. O One in whose
Matted crest courses the Ganga of subdued waves !
You transformed all the jackals into huge steeds.
Lo, Your great grace is verily like unto this. – 1

பண் ஆர்ந்த மொழி மங்கை பங்கா ! நின் ஆள் ஆனார்க்கு
உண் ஆர்ந்த ஆர் அமுதே ! உடையானே ! அடியேனை
மண் ஆர்ந்த பிறப்பு அறுத்திட்டு ஆள்வாய், 'நீ, வா' என்ன;
கண் ஆர உய்ந்த ஆறு அன்றே, உன் கழல் கண்டே ! – 2

O Consort of Her whose words are tunefully melodious !
O rare and potable Ambrosia unto Your servitors !
To rule me by redeeming me from limicolous birth,
You bade me thus: "I bid You come to me."
Lo, with my eyes exceedingly rejoicing at the darshan
Of Your ankleted feet, I stand redeemed. – 2

ஆதம் இலி யான், பிறப்பு, இறப்பு என்னும் அரு நரகில்,
ஆர் தமரும் இன்றியே, அழுந்துவேற்கு, "ஆ ! ஆ !" என்று,
ஓதம் மலி நஞ்சு உண்ட உடையானே ! அடியேற்கு உன்
பாத மலர் காட்டிய ஆறு அன்றே, எம் பரம்பரனே ! – 3

O One whose throat sports the venom that rose up
In abundance from the billowy ocean ! O Ens Entium !
I would sink, all loveless and kinless in the inferno
Of birth and death – well-nigh impossible to escape.
Ah ! Ah ! For my sake, You took pity on me and revealed
To me Your flower-like feet.
This indeed is Your grace divine. – 3

பச்சைத் தாள் அரவு ஆட்டீ ! படர் சடையாய் ! பாத மலர்
உச்சத்தார் பெருமானே ! அடியேனை உய்யக் கொண்டு,
எச்சத்து ஆர் சிறு தெய்வம் ஏத்தாதே, அச்சோ ! என்
சித்தத்து ஆறு உய்ந்த ஆறு அன்றே, உன் திறம் நினைந்தே ! – 4

O One that causes the moist-tongued snake to dance !
O One of spreading matted hair ! O Lord of them
That wear Your feet on their crowns ! You saved me
From hailing the minor gods replete with shortcomings
And made me contemplate You and Your greatness.
Ah, thus, even thus, do I stand redeemed. – 4

கற்று அறியேன் கலை-ஞானம்; கசிந்து உருகேன்; ஆயிடினும்,
மற்று அறியேன் பிற தெய்வம்; வாக்கு இயலால், வார்கழல் வந்து
உற்று, இறுமாந்து இருந்தேன்; எம்பெருமானே ! அடியேற்குப்
பொன் தவிசு நாய்க்கு இடும் ஆறு அன்றே,
நின்பொன் அருளே ! – 5

I did not cultivate and learn the wisdom of *sastras*;
Neither do I thaw and melt in love. Yet I know not
Any other god. By the grace of Your word, I reached Your
Feet fastened with long anklets and remain there poised
In pride. Is not Your gift to me, Your servitor,
of Your golden grace
Like unto offering a seat of gold to a dog? – 5

பஞ்சு ஆய அடி மடவார் கடைக்கண்ணால், இடர்ப்பட்டு
நஞ்சு ஆய துயர் கூர, நடுங்குவேன்; நின் அருளால்
உய்ஞ்சேன்; எம்பெருமானே ! உடையானே ! அடியேனை,
'அஞ்சேல்', என்று ஆண்ட ஆறு அன்றே, அம்பலத்து அமுதே ! – 6

Troubled by the oeillades of bashful damsels the soles
Of whose feet are soft like silk-cotton, I quake
In misery, vile as venom. By Your grace I, stand redeemed.
O our God ! O Lord-Owner ! O Nectar of Ambalam !
Is it not thanks to Your way which blessed me, Your slave,
With words: "Fear not!" that I stand redeemed? – 6

என்பாலைப் பிறப்பு அறுத்து, இங்கு இமையவர்க்கும்
அறிய ஒண்ணா,
தென்பாலைத் திருப்பெருந்துறை உறையும் சிவபெருமான்,
அன்பால், நீ அகம் நெகவே புகுந்தருளி, ஆட்கொண்டது,
என்பாலே நோக்கிய ஆறு அன்றே, எம்பெருமானே ! – 7

O God Siva abiding at the sacred southern Perunthurai !
You snapped my birth here, and by that love
Which is inconceivable by even the celestials, You were
Pleased to enter my inner being and redeem me.
O Our Lord ! Is it not true that this happened
As You deigned to cast Your benign looks on me? – 7

மூத்தானே ! மூவாத முதலானே ! முடிவு இல்லா
ஓத்தானே, பொருளானே ! உண்மையும் ஆய், இன்மையும் ஆய்,
பூத்தானே ! புகுந்து இங்குப் புரள்வேனை, கருணையினால்
பேர்த்தே, நீ ஆண்ட ஆறு அன்றே, எம்பெருமானே ! – 8

O the hoary One ! O the Primal One that never ages !
O One of endless Vedas ! O their Import !
O One who burgeons as that which is as well as its absence
(To the true and to the unture)! O our God !
Lo, it is Your way that in mercy redeemed me
Who born on earth was wallowing in it ! – 8

மருவு இனிய மலர்ப் பாதம், மனத்தில் வளர்ந்து உள் உருக,
தெருவுதொறும் மிக அலறி, 'சிவபெருமான்' என்று ஏத்தி,
பருகிய நின் பரம் கருணைத் தடம் கடலில் படிவு ஆம் ஆறு,
அருள் எனக்கு, இங்கு – இடைமருதே
இடங்கொண்ட அம்மானே ! – 9

O God, Idaimaruthu is Your choice where You abide !
May Your flower feet so wed my *manam*
And thither grow loftily, that melting inly I should hail
You as God Siva,
And cry aloud in each and every street. May I
Quaff Your supernal mercy. May I get immersed
In Your immense sea of grace. So bless me. – 9

நானேயோ தவம் செய்தேன்? 'சிவாய நம' எனப் பெற்றேன்?
தேன் ஆய், இன் அமுதமும் ஆய், தித்திக்கும் சிவபெருமான்
தானே வந்து, எனது உள்ளம் புகுந்து, அடியேற்கு அருள் செய்தான் –
ஊன் ஆரும் உயிர் வாழ்க்கை ஒறுத்து அன்றே,
வெறுத்திடவே ! – 10

திருச்சிற்றம்பலம்

Did I, at all, perform *tapas* to gain 'Sivaaya Nama' to chant?
        God Siva who is sweet like honey and delectable nectar
Came to me on His own accord and so entered my being
        And graced me – His servitor
That my fleshly life in embodiment stands
        Odiously condemned and contemned. - 10

Tirucchitrambalam

39. திருப் புலம்பல்

திருச்சிற்றம்பலம்

பூம் கமலத்து அயனொடு மால் அறியாத நெறியானே,
கோங்கு அலர் சேர் குவி முலையாள் கூறா, வெண் நீறு ஆடீ,
ஓங்கு எயில் சூழ் திருவாரூர் உடையானே, அடியேன், நின்
பூம் கழல்கள்-அவை அல்லாது, எவை யாதும் புகழேனே ! – 1

39. Tiru-p-Pulampal [The Sacred Lament]

Tirucchitrambalam

O One whose way is unknown to him seated on the comely Lotus
And Vishnu ! O One concorporate with Her whose buxom
And tapering breasts are decked with *Kongku* flowers !
O One bedaubed with the white Holy Ash !
O Lord of Tiruvaaroor girt with lofty walls !
I, Your servitor, will never extol aught
But them – Your flowery and ankleted feet. – 1

சடையானே ! தழல் ஆடீ ! தயங்கு மூ-இலைச் சூலப்
படையானே ! பரஞ்சோதீ ! பசுபதீ ! மழ வெள்ளை
விடையானே ! விரி பொழில் சூழ் பெருந்துறையாய் !
அடியேன் நான்,
உடையானே, உனை அல்லாது, உறு துணை
மற்று அறியேனே ! – 2

O One of matted hair ! O One that dances in fire !
O One whose weapon is the resplendent three-leaved spear !
O One of Empyrean Effulgence ! O God of souls ! O One whose
Mount is the young white-hued Bull !
O Lord of Perunthurai girt

With spreading groves ! O my Lord-Owner ! I, Your
Servitor, know nought of abiding help save You. – 2

உற்றாரை யான் வேண்டேன்; ஊர் வேண்டேன்; பேர் வேண்டேன்;
கற்றாரை யான் வேண்டேன்; கற்பனவும் இனி அமையும்;
குற்றாலத்து அமர்ந்து உறையும் கூத்தா ! உன் குரை கழற்கே,
கற்றாவின் மனம் போல, கசிந்து, உருக வேண்டுவனே ! – 3

திருச்சிற்றம்பலம்

I seek not kith and kin; I seek not a dwelling place;
I seek neither name nor fame; I seek not
The erudite; all that is to be learnt is sufficient
Unto me. O Dancer abiding at Kutraalam !
I seek Your beckoning and ankleted feet and to gain
Them, I must melt and thaw like a newly-calved cow. – 3

Tirucchiitrambalam

40. குலாப் பத்து

திருச்சிற்றம்பலம்

'ஓடும், கவந்தியுமே, உறவு' என்றிட்டு, உள் கசிந்து;
தேடும் பொருளும் சிவன் கழலே எனத் தெளிந்து;
கூடும், உயிரும், குமண்டையிடக் குனித்து; அடியேன்
ஆடும் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 1

40. Kulaa-p-Patthu
[The Decad of Celebration]

Tirucchitrambalam

Thinking that only the begging-bowl and the loin-cloth
Are my possessions, inly melting and getting
Convinced clearly that the ankleted feet of Siva alone
Constitute the object of my quest, I hold fast
The resplendently dancing God of Tillai. I, the servitor,
So bend and dance even as my life and its nest –,
The body –, wobble in ecstasy. – 1

துடி ஏர் இடுகு இடைத் தூ மொழியார் தோள் நசையால்
செடி ஏறு தீமைகள் எத்தனையும் செய்திடினும்,
முடியேன்; பிறவேன்; எனைத் தன தாள் முயங்குவித்த
அடியேன் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 2

The splendorous God of Tillai had caused me –
His servitor –, to get oned with His feet. So, even if I,
Out of passion for the arms of damsels of sweet speech
Whose waists are slender, *tudi*-like and beautiful,

Commit evil deeds galore which augment my sins
I will suffer neither death nor birth. – 2

என்பு உள் உருக்கி, இரு வினையை ஈடு அழித்து,
துன்பம் களைந்து, துவந்துவங்கள் தூய்மை செய்து,
முன்பு உள்ளவற்றை முழுது அழிய, உள் புகுந்த
அன்பின் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 3

In love He entered my bosom to cause the inly melting
Of my bones, do away with my twyfold Karma,
Uproot my misery, cure me clean of the residual
Impressions and totally destroy pre-existing
Propensity. Lo, I hold fast the splendorous
God of Tillai. – 3

குறியும், நெறியும், குணமும், இலாக் குழாங்கள்-தமைப்
பிறியும் மனத்தார் பிறிவு-அரிய பெற்றியனை;
செறியும் கருத்தில் உருத்து, அமுது ஆம் சிவ-பதத்தை;
அறியும் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 4

He never parts from the righteous-minded that had
Parted from those that have no goal and no virtue,
To pursue the right path. His nectarean
And beatitudinous form materializes
In the meditation of those that love Him. Lo, I hold
Fast the splendorous and omniscient God of Tillai. – 4

பேரும், குணமும், பிணிப்பு உறும் இப் பிறவி-தனைத்
தூரும் பரிசு, துரிசு அறுத்து, தொண்டர் எல்லாம்
சேரும் வகையால், சிவன் கருணைத்தேன் பருகி,
ஆரும் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 5

He filled up for good the pit of embodiment
In which thrive name, *gunas*, fettering *malas*
And the residual impressions. Siva causes
All the servitors to join Him and quaff
The honey of His mercy. Lo, I hold fast
The wondrously splendorous God of Tillai. – 5

கொம்பில் அரும்பு ஆய், குவி மலர் ஆய், காய் ஆகி,
வம்பு பழுத்து, உடலம் மாண்டு, இங்ஙன் போகாமே;
நம்பும் என் சிந்தை நணுகும் வண்ணம், நான் அணுகும்
அம் பொன் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 6

Like bud on the bough, then a rotund flower yet to blossom,
Then a raw fruit and eventually a ripe fruit:
It is thus the body grows and wastes and dies.
I trusted my *chinta* to prevent me from
Such an end. Lo, it led me to Him and I
Hold fast the splendorous God of the shrine
Of Tillai – at once auric and beautiful. – 6

மதிக்கும் திறல் உடைய வல் அரக்கன் தோள் நெரிய,
மிதிக்கும் திருவடி என் தலை மேல் வீற்றிருப்ப,
'கதிக்கும் பசு-பாசம் ஒன்றும் இலோம்' எனக் களித்து, இங்கு
அதிர்க்கும் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 7

The divine feet that crushed and cracked the shoulders
Of the puissant Asura of celebrated prowess,
Are enthroned on my crown. So, I stand utterly denuded
Of recrudescent *Pasu-Paasam*. Thus rejoicing
Uproariously I hold fast the splendorous God of Tillai. – 7

இடக்கும் கரு முருட்டு ஏனப் பின், கானகத்தே,
நடக்கும் திருவடி என் தலைமேல் நட்டமையால்,
கடக்கும் திறல் ஐவர் கண்டகர்-தம் வல் அரட்டை
அடக்கும் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 8

As the sacred feet that, in the forest, walked after
The burrowing boar – black and rugged –,
Were placed on my crown, by His grace, the cruel mischief
Of the well-nigh invincible pentad of ruffians,
Was quelled for good. Lo, I hold fast
The splendorous God of Tillai. – 8

பாழ்ச் செய் விளாவி, பயன் இலியாய்க் கிடப்பேற்கு,
கீழ்ச் செய் தவத்தால் கிளியீடு நேர்பட்டு,
தாள் செய்ய தாமரைச் சைவனுக்கு, என் புன் தலையால்
ஆட்செய் குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 9

I, who had been tilling the unyielding and barren land,
By reason of the *tapas* in my previous births,
Came by the grains garnered by parakeets.
With my base head I – His servitor –, render service
To the *Anaati* Saivite whose feet are incarnadine
Like the red lotus. Lo, I hold fast
The resplendent God of Tillai. – 9

கொம்மை வரி முலைக் கொம்பு அனையாள் கூறனுக்கு,
செம்மை மனத்தால் திருப்பணிகள் செய்வேனுக்கு,
இம்மை தரும் பயன் இத்தனையும் ஈங்கு ஒழிக்கும்,
அம்மை குலா – தில்லை ஆண்டானைக் கொண்டன்றே. – 10

திருச்சிற்றம்பலம்

To Him who is concorporate with Her who is like a liana
And whose rotund breasts are bedaubed with stripes
Of sandal, I render holy services, with my sincere *manam*.
So, He does away with
The fettering, resultants of all the deeds
Wrought by me in this birth. He is my Mother.
Lo, I hold fast the splendorous God of Tillai. – 10

Tirucchitrambalam

41. அற்புதப் பத்து

திருச்சிற்றம்பலம்

மையல் ஆய், இந்த மண்ணிடை வாழ்வு எனும்
ஆழியுள் அகப்பட்டு,
தையலார் எனும் சுழித்தலைப் பட்டு, நான்
தலை தடுமாறாமே,
பொய் எலாம் விட, திருவருள் தந்து, தன்
பொன் அடி-இணை காட்டி,
மெய்யன் ஆய், வெளி காட்டி, முன் நின்றது ஓர் –
அற்புதம் விளம்பேனே ! – 1

41. Arputa-p-Patthu [Decad Mirabilis]

Tirucchitrambalam

He forfended, on this earth, my sinking into the sea
Of life, all bewildered; He saved me from
Getting sucked up into the maelstrom called women
And my consequential befuddlement.
He blessed me with grace divine to give up
All falsity. He revealed to me His golden feet twain.
He – the True Ens –, manifested before me.
Lo, I cannot articulate in words this miracle ! – 1

ஏய்ந்த மா மலர் இட்டு, முட்டாதது ஓர்
இயல்பொடும் வணங்காதே,
சாந்தம் ஆர் முலைத் தையல் நல்லாரொடும்
தலை தடுமாறு ஆகி,
போந்து, யான் துயர் புகாவணம் அருள்செய்து,
பொன் கழல்-இணை காட்டி,

வேந்தன் ஆய், வெளியே, என் முன் நின்றது ஓர் –
அற்புதம் விளம்பேனே ! – 2

Instead of strewing great and choice flowers at His feet,
Regularly adoring Him without let or hindrance,
I would be companied with lovely women whose breasts
Are suaveolent with sandal-paste, grow bewildered
And tread the path of misery. From these He saved me
Blessing me with His grace. He revealed to me His
Auric feet twain. He stood before me as the Lord-Sovereign.
Lo, I cannot articulate in words this miracle ! – 2

நடித்து, மண்ணிடை; பொய்யினைப் பல செய்து;
நான், எனது, எனும் மாயம்
கடித்த வாயிலே நின்று; முன் வினை மிகக்
கழறியே திரிவேனை,
பிடித்து, முன் நின்று, அப் பெரு மறை தேடிய
அரும் பொருள், அடியேனை
அடித்து அடித்து, அக்காரம் முன் தீற்றிய –
அற்புதம் அறியேனே ! – 3

On earth I play-act and commit many an act
Of falsification. As from that part of me where
The snake of delusion of I-ness and My-ness stung,
the venom of my past
Karma gushes forth increasingly, I roam about
Lamenting aloud. Our Lord – the Rare Ens –, unsecurable
By the great Vedas' quest, came before me, caught
Hold of me and by repeated force dinned into me
The supernal sweetness. Lo, I con not this miracle. – 3

பொருந்தும் இப் பிறப்பு, இறப்பு, இவை நினையாது;
        பொய்களே புகன்று போய்;
கரும் குழலினார் கண்களால் ஏறுண்டு;
        கலங்கியே கிடப்பேனை;
திருந்து சேவடிச் சிலம்பு-அவை சிலம்பிட,
        திருவொடும் அகலாதே,
அரும் துணைவன் ஆய், ஆண்டுகொண்டு அருளிய –
        அற்புதம் அறியேனே ! – 4

Not considering the misery resulting from
        The onslaught of this birth and death, I roam about
Uttering lies. I lie befuddled, attacked by
        The javelins – the eyes of lasses whose locks are dark.
Our God whose salvific feet are fittingly girt with
        Tinkling anklets, came with His inseparable
Consort as my Friend in need, redeemed me and ruled me.
        Lo, I am not valiant to con this miracle. – 4

மாடும், சுற்றமும், மற்று உள போகமும்,
        மங்கையர்-தம்மோடும்
கூடி, அங்குள குணங்களால் ஏறுண்டு,
        குலாவியே திரிவேனை,
வீடு தந்து, என்-தன் வெம் தொழில் வீட்டிட,
        மென் மலர்க் கழல் காட்டி,
ஆடுவித்து, எனது அகம் புகுந்து, ஆண்டது ஓர் –
        அற்புதம் அறியேனே ! – 5

Linked with riches, kin, pleasures galore and damsels,
        I roamed about rejoicing overwhelmed by their
Influence. To manumit me from these and to annul
        My evil deeds, our God revealed to me His soft

And flowery feet. Entering my being, He causes me
To dance. Lo, I am not valiant to con this miracle. – 5

வணங்கும் இப் பிறப்பு, இறப்பு, இவை நினையாது,
மங்கையர்-தம்மோடும்
பிணைந்து, வாய் இதழ்ப் பெரு வெள்ளத்து அழுந்தி, நான்
பித்தனாய்த் திரிவேனை,
குணங்களும், குறிகளும், இலாக் குணக் கடல்
கோமளத்தொடும் கூடி,
அணைந்து வந்து, எனை ஆண்டுகொண்டு, அருளிய –
அற்புதம் அறியேனே ! – 6

Unmindful of the cycle of birth and death, I had union
With women, and immersed in their great labial
And salival flood rejoiced, and roamed about like
A mad man. He is a sea of *gunas* compact of *Sat*,
Chit and *Ananda* ! He is without *gunas* of *Satvam*, *Rajas*
And *Tamas*. He is without attributes. Even He,
Came to me with Her of divine beauty and ruled me.
Lo, I am not valiant to con this miracle. – 6

இப் பிறப்பினில், இணை மலர் கொய்து, நான்
இயல்பொடு அஞ்சு-எழுத்து ஓதி,
தப்பு இலாது பொன் கழல்களுக்கு இடாது, நான்,
தட முலையார்-தங்கள்
மைப்பு உலாம் கண்ணால், ஏறுண்டு கிடப்பேனை,
மலர் அடி-இணை காட்டி,
அப்பன், என்னை, வந்து, ஆண்டுகொண்டு அருளிய –
அற்புதம் அறியேனே ! – 7

In this birth, I did not gather choice flowers, chant,
As ordained, the mystic pentad of letters

And strew them at the auric and ankleted feet.
I but lay overwhelmed by the collyrium-touched eyes
Of women with buxom breasts. Unto me, my Sire came,
Revealed His flower feet twain and redeemed me
And rules me. Lo, I am not valiant to con this miracle. – 7

ஊசல் ஆட்டும் இவ் உடல் உயிர் ஆயின
இரு வினை அறுத்து, என்னை,
ஓசையால் உணர்வார்க்கு உணர்வு-அரியவன்,
உணர்வு தந்து, ஒளி ஆக்கி,
பாசம் ஆனவை பற்று அறுத்து, உயர்ந்த தன்
பரம் பெரும் கருணையால்
ஆசை தீர்த்து, அடியார் அடிக் கூட்டிய –
அற்புதம் அறியேனே ! – 8

He is not to be known by them who resort to the sound
Of uttered words or books. He blessed me with
The Light of Gnosis and clear consciousness.
He snapped my twyfold Karma by which
Life and body are swung as in a swing.
He annulled my nexus with them all – the three
Malas –, and by His great and lofty and supernal
Mercy, extirpated Desire and placed me at the Feet
Of His servitors. Lo, I am not valiant to con
this theurgy ! – 8

பொச்சை ஆன இப் பிறவியில் கிடந்து, நான்,
புழுத்து அலை நாய்போல,
இச்சை ஆயின ஏழையர்க்கே செய்து, அங்கு
இணங்கியே திரிவேனை,
விச்சகத்து, அரி, அயனும் எட்டாத, தன்
விரை மலர்க் கழல் காட்டி,

அச்சன், என்னையும் ஆண்டுகொண்டு, அருளிய –
அற்புதம் அறியேனே ! – 9

Living on this earth – a (pathless) wood – I roamed
About like a dog with a worm-infested pate.
To please the women with whom I found my life
Agreeable, I did deeds and circummigrated.
He revealed to me His fragrant and flower feet
Unreachable by Vishnu and Brahma on this earth.
The Sire redeemed even me and ruled me in grace.
Lo, I am not valiant to con this theurgy ! – 9

செறியும் இப் பிறப்பு, இறப்பு, இவை நினையாது,
செறி குழலார் செய்யும்
கிறியும், கீழ்மையும், கெண்டை அம் கண்களும்,
உன்னியே கிடப்பேனை,
இறைவன், எம்பிரான், எல்லை இல்லாத தன்
இணை மலர்க் கழல் காட்டி,
அறிவு தந்து, எனை ஆண்டுகொண்டு, அருளிய –
அற்புதம் அறியேனே ! – 10

திருச்சிற்றம்பலம்

Regardless of the recurring cycle of birth and death,
I lay contemplating the tricks and wanton wiles
Of the carp-eyed women of dense and dark tresses.
The Lord, our God, revealed to me
His flowery and ankleted feet that know no bourne,
Blessed me with *Pati-Gnaanam* and rules me in grace.
Lo, I am not valiant to con this theurgy ! – 10

Tirucchitrambalam

42. சென்னிப் பத்து

திருச்சிற்றம்பலம்

தேவ-தேவன், மெய்ச் சேவகன்,
தென் பெருந்துறை நாயகன்,
மூவராலும் அறிஒணா, முதல்
ஆய, ஆனந்த-மூர்த்தியான்,
யாவர் ஆயினும், அன்பர் அன்றி,
அறிஒணா மலர்ச் சோதியான்,
தூய மா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, சுடருமே ! - 1

42. Cenni-p-Patthu

[The Decad of the *Thaadalai* – the Head resting at Siva's Feet]

Tirucchitrambalam

At the pure, great, flowery and salvific feet of Him
Who is the God of gods, the Hero, the Lord of southern
Perunthurai, the Source Original unknowable
By the Trinity, the Form of Bliss, the flowery
Flame unknown to all – whoever they be –, save
His own loving devotees,
Our head rests in sempiternal splendour ! - 1

அட்ட-மூர்த்தி, அழகன், இன் அமுது
ஆய ஆனந்த வெள்ளத்தான்,
சிட்டன், மெய்ச் சிவலோக-நாயகன்,
தென் பெருந்துறைச் சேவகன்,

மட்டு வார் குழல் மங்கையாளை ஓர்
பாகம் வைத்த அழகன்-தன்
வட்ட மா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, மலருமே ! – 2

At His great, rotund-flower-like and salvific feet
Who is *Ashta-Murti*, the comely One, the sweet
Nectarean Flood of Bliss, the sublime One,
The True Ens that is the Lord of Siva-loka,
The Hero of southern Perunthurai,
The handsome One who is concorporate with Her
Whose locks are fragrant like honey,
Our head rests and burgeons in sempiternal splendour ! – 2

நங்கைமீர் ! எனை நோக்குமின்; நங்கள்
நாதன், நம் பணி கொண்டவன்,
தெங்கு சோலைகள் சூழ் பெருந்துறை
மேய சேவகன், நாயகன்,
மங்கைமார் கையில் வளையும் கொண்டு, எம்
உயிரும் கொண்டு, எம் பணி கொள்வான்
பொங்கு மா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, பொலியுமே ! – 3

Behold me, you young women ! He is our Consort; He makes us
Serve Him; He is the Hero, the Lord abiding at
Perunthurai cinctured by coconut-groves. He is our Master.
He weans
The bangles of damsels away from their hands,
Draws to Him our souls and claims our service.
At His grace-abounding, great, flowery and salvific
Feet, our head rests in sempiternal splendour. – 3

பத்தர் சூழ, பரா-பரன்
பாரில் வந்து, பார்ப்பான் என,
சித்தர் சூழ, சிவபிரான்,
தில்லை மூதூர் நடம் செய்வான்,
எத்தன் ஆகி வந்து, இல் புகுந்து, எமை
ஆளுங்கொண்டு, எம் பணி கொள்வான்
வைத்த மா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, மலருமே ! – 4

Encircled by bhaktas, the One who is Ens Entium
Came to earth as a Brahmin. He is God Siva
Who surrounded by Siddhas, dances in the hoary city
Of Tillai. He, the Trickster, entered our homes,
Enslaved us and made us serve Him. At the great,
Flowery and salvific feet which He placed on our crown,
Our head rests in sempiternal splendour ! – 4

மாய வாழ்க்கையை, மெய் என்று எண்ணி,
மதித்திடா வகை நல்கினான்;
வேய தோள் உமை பங்கன், எங்கள்
திருப்பெருந்துறை மேவினான்;
காயத்துள் அமுது ஊற-ஊற, 'நீ
கண்டுகொள்' என்று காட்டிய
சேய மா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, திகழுமே ! – 5

He blessed me with the perception to disown as false
The life that is delusive; He is concorporate
With Uma whose arms are bamboo-like; He chose
To abide at our sacred Perunthurai.
He bade me thus: "Discover for yourself as nectar
Wells up and up in your body." This said, He showed

Me His great, rubicund, flowery and salvific feet
At which our head rests in sempiternal splendour ! – 5

சித்தமே புகுந்து, எம்மை ஆட்கொண்டு,
தீ வினை கெடுத்து, உய்யல் ஆம்
பத்தி தந்து, தன் பொன் கழல்கணே
பன் மலர் கொய்து சேர்த்தலும்,
முத்தி தந்து, இந்த மூ-உலகுக்கும்
அப்புறத்து எமை வைத்திடும்
மத்தன் மா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, மலருமே ! – 6

He entered our *chittha*, ruled us and did away with
Our cruel Karma. He bestowed on us bhakti
That leads to salvation. Plucking many flowers,
If we strew them at His golden and ankleted feet
He will confer Moksha and place us beyond the three
Worlds. At the great, flowery and salvific feet
Of Him who is adorned with datura flowers,
Our head rests in sempiternal splendour. – 6

பிறவி என்னும் இக் கடலை நீந்த, தன்
பேர்-அருள் தந்தருளினான்;
அறவை என்று அடியார்கள்-தங்கள்
அருள்-குழாம் புக விட்டு, நல்
உறவு செய்து, எனை உய்யக் கொண்ட
பிரான்-தன் உண்மைப் பெருக்கம் ஆம்
திறமை காட்டிய சேவடிக்கண், நம்
சென்னி மன்னி, திகழுமே ! – 7

To swim and cross this sea called birth, He blessed me
With His great grace. I was the hapless and helpless one.

So, He caused me enter the holy assembly of His servitors,
Gain their goodly kinship and thus redeemed me.
Lo, the Lord revealed to me the truth-abounding prowess
Of His salvific feet at which our head rests
In sempiternal splendour ! – 7

'புழுவினால் பொதிந்திடு குரம்பையில்
பொய்-தனை ஒழிவித்திடும்
எழில் கொள் சோதி, எம் ஈசன், எம்பிரான்,
என்னுடை அப்பன்' என்று-என்று,
தொழுத கையினர் ஆகி; தூ மலர்க்
கண்கள் நீர் மல்கு தொண்டர்க்கு,
வழு இலா மலர்ச் சேவடிக்கண், நம்
சென்னி மன்னி, மலருமே ! – 8

"He is the beautiful flame that does away
With the falsity abiding in the worm-infested
Nest of a body; He is our Lord-God, our Deity
And my own Sire." Thus He is repeatedly
Hailed by His servitors who adore Him
With folded hands, whilst their flowery
And pure eyes remain tear-bedewed.
His are the flowery and salvific feet
Which fail not His servitors; at such feet
Our head burgeons in sempiternal splendour. – 8

வம்பனாய்த் திரிவேனை 'வா' என்று
வல் வினைப் பகை மாய்த்திடும்
உம்பரான், உலகு ஊடு அறுத்து, அப்
புறத்தன் ஆய் நின்ற எம்பிரான்,
அன்பர் ஆனவர்க்கு அருளி, மெய்
அடியார்கட்கு இன்பம் தழைத்திடும்

செம் பொன் மாமலர்ச் சேவடிக்கண், நம்
        சென்னி மன்னி, திகழுமே ! - 9

He is of the Empyrean who bids me, a wastrel, to come
        To Him and kills the foe of fierce Karma. He is
Our God that penetrated all the worlds
        And abides in the Beyond. He blesses His loving devotees
And causes the happiness of true servitors to thrive.
        At the great, flowery, salvific red-hued and auric
        Feet, our head rests in sempiternal splendour. - 9

முத்தனை, முதல் சோதியை, முக் கண்
        அப்பனை, முதல் வித்தினை
சித்தனை, சிவலோகனை, திரு -
        நாமம் பாடித் திரிதரும்
பத்தர்காள் ! இங்கே, வம்மின், நீர்; உங்கள்
        பாசம் தீரப் பணிமினோ;
சித்தம் ஆர் தரும் சேவடிக்கண், நம்
        சென்னி மன்னி, திகழுமே ! - 10

திருச்சிற்றம்பலம்

O ye bhaktas that hymn and hail the sacred names
        Of Him – the Ever-Free, the Primal Light, the triple-eyed
        Sire, the Primal Seed, the Siddha, the One of Sivaloka –,
And go about ecstasied, chanting His sacred names,
        Come here and so adore Him
        That your *paasam* gets extirpated.
Lo, at the salvific feet that pervade full our *chittha*,
        Our head rests in sempiternal splendour. - 10

Tirucchitrambalam

43. திரு வார்த்தை

திருச்சிற்றம்பலம்

மாது இவர் பாகன், மறை பயின்ற
வாசகன், மா மலர் மேய சோதி,
கோது இல் பரம் கருணை, அடியார்
குலாவும் நீதி குணம் ஆய நல்கும்,
போது அலர் சோலைப் பெருந்துறை, எம்
புண்ணியன், மண்ணிடை வந்திழிந்து,
ஆதிப் பிரமம் வெளிப்படுத்த
அருள் அறிவார் – எம்பிரான் ஆவாரே. – 1

43. Tiru Vaartthai [The Sacred Word]

Tirucchitrambalam

His Consort shares His form; His words are those of the Vedas;
He is the Light enthroned on the great Flower;
He who is the flawless and supernal Mercy, confers
The goodly virtue, which is *Niti* on
His servitors who seek it.
He is the Holy One of Perunthurai rich in groves
Where buds galore burgeon. He, the Primal Godhead,
Descends down on earth and manifests His Grace.
They that comprehend it are our divine masters. – 1

மால், அயன், வானவர் கோனும், வந்து
வணங்க, அவர்க்கு அருள் செய்த ஈசன்,
ஞாலம்-அதனிடை வந்திழிந்து,
நல்நெறி காட்டி, நலம் திகழும்
கோல மணி அணி மாடம் நீடு
குலாவும் இடவை மட நல்லாட்கு,

சீலம் மிகக் கருணை அளிக்கும்
திறம் அறிவார் – எம்பிரான் ஆவாரே. – 2

When Vishnu, Brahma and the King of the celestials
Adored Him, He, the Lord-God, blessed them with grace.
He descended down on earth, revealed the goodly way
And conferred on the bashful Lady of Idavai
Which is dight with lovely and gemmy and lofty
And beautiful mansions,
Such mercy that augments her virtues. They that know
Of this, His valiancy, are our divine masters. – 2

அணி முடி ஆதி அமரர் கோமான்,
ஆனந்தக் கூத்தன், அறு சமயம்
பணி வகை செய்து, படவு-அது ஏறி,
பாரொடு விண்ணும் பரவி ஏத்த,
பிணி கெட, நல்கும் பெருந்துறை எம்
பேர்-அருளாளன், பெண்பால் உகந்து,
மணி வலை கொண்டு, வான் மீன் விசிறும்
வகை அறிவார் – எம்பிரான் ஆவாரே. – 3

Pigngnakan, the Primal Sovereign of the supernals, dances in bliss;
He caused the six faiths to adore and serve Him;
Even as the earth and the heaven hail Him, He will
Do away with the malady of embodiment. He is
The great merciful Lord of Perunthurai. Enthused
By the love for His Consort, He took a boat and cast
His beautiful net to secure the immense fish. They that
Know of this Piscator's way, are our divine masters. – 3

வேடு உரு ஆகி, மயேந்திரத்து
மிகு குறை வானவர் வந்து, தன்னைத்

தேட இருந்த சிவபெருமான்,
சிந்தனை செய்து, அடியோங்கள் உய்ய,
ஆடல் அமர்ந்த பரிமா ஏறி,
ஐயன், பெருந்துறை ஆதி, அந் நாள்
ஏடர்களை எங்கும் ஆண்டு கொண்ட
இயல்பு அறிவார் – எம்பிரான் ஆவாரே. – 4

Lord Siva assumed the form of a hunter and abode
At Mount Mahendra, whilst the celestials,
Besieged by grievances galore, went in quest of Him.
Mindful of the redemption of us, His servitors,
The Primal Lord of Perunthurai rode on a prancing
Steed, and that day (in the past) He redeemed
His servitors everywhere and ruled over them. They that
Know of this, His nature, are our divine masters. – 4

வந்து, இமையோர்கள் வணங்கி ஏத்த,
மாக் கருணைக் கடல் ஆய், அடியார்
பந்தனை விண்டு அற நல்கும், எங்கள்
பரமன், பெருந்துறை ஆதி, அந் நாள்
உந்து திரைக் கடலைக் கடந்து, அன்று
ஓங்கு மதில் இலங்கை-அதனில்
பந்து அணை மெல் விரலாட்கு அருளும்
பரிசு அறிவார் – எம்பிரான் ஆவாரே. – 5

When the celestials came and hailed and adored Him
He, the Ocean of Mercy, snapped their bondage
And fully blessed them. He is our God of Empyrean;
He, the Primal Lord of Perunthurai, that day
(In the past), crossed the surging and billowy main
And with grace blessed Her whose fingers sport
A ball and who abode at the lofty-walled Lanka.
They that know of this, His nature,
Are indeed our divine masters. – 5

வேவ, திரிபுரம், செற்ற வில்லி,
        வேடுவன் ஆய், கடி நாய்கள் சூழ,
ஏவல்-செயல் செய்யும் தேவர் முன்னே
        எம்பெருமான்-தான், இயங்கு காட்டில்
ஏ உண்ட பன்றிக்கு இரங்கி, ஈசன்,
        எந்தை, பெருந்துறை ஆதி, அன்று
கேவலம் கேழல் ஆய், பால் கொடுத்த
        கிடப்பு அறிவார் – எம்பிரான் ஆவாரே. – 6

He, the Bowman who involved the three citadels in
        Consuming fire, came forth as a hunter encircled
By blood hounds. Before Him were the Devas
        To carry out His behests. Our Sire, the Primal
Lord of Perunthurai, our Lord-God, taking pity
        On a sow that was killed by a dart, in the forest
He visited, Himself became a despicable sow,
        Lay on earth and suckled the piglets.
They that can comprehend this, His recumbency,
        Are indeed our divine masters. – 6

நாதம் உடையது ஓர் நல் கமலப்
        போதினில் நண்ணிய நல் நுதலார்,
ஓதி, பணிந்து, அலர் தூவி, ஏத்த,
        ஒளி வளர் சோதி, எம் ஈசன்; மன்னும்,
போது அலர் சோலை, பெருந்துறை எம்
        புண்ணியன்; மண்ணிடை வந்து தோன்றி,
பேதம் கெடுத்து, அருள் செய் பெருமை
        அறியவல்லார் – எம்பிரான் ஆவாரே. – 7

Lakshmi and Saraswati of beautiful foreheads who are
Each seated on a peerless Lotus flower over which

Bees bombinate, chant His praise, adore Him
And strew flowers at His feet and hail Him –
The ever-crescent Light. He is our Lord-God, our Holy One
Of aeviternal Perunthurai, rich in groves
Where burgeon flowers galore. He descended down
On earth and annulled all difference. They that
Comprehend the greatness of His Grace
Are indeed our divine masters. – 7

பூ அலர் கொன்றை அம் மாலை மார்பன்,
போர் உகிர் வன் புலி கொன்ற வீரன்,
மாது நல்லாள், உமை மங்கை, பங்கன்,
வண் பொழில் சூழ் தென் பெருந்துறைக் கோன்,
ஏது இல் பெரும் புகழ் எங்கள் ஈசன்,
இரும் கடல் வாணற்குத் தீயில் தோன்றும்
ஓவிய மங்கையர் தோள் புணரும்
உருவு அறிவார் – எம்பிரான் ஆவாரே. – 8

A beautiful garland of burgeoning *Konrai* flowers bedeck
His chest; He is the Hero who killed the belligerent
Tiger of fierce claws; He is concorporate with Uma,
His goodly Consort; He is the Sovereign of the southern
Perunthurai girt with uberous groves. He is our
Flawless Lord-God of immense renown. His form
Is linked with the shoulders of those women –
Beautiful like pictures –, who as daughters

Of the god of great ocean-streams, materialized
From the fire. They that cognise this Form
Are indeed our divine masters. – 8

தூ வெள்ளை நீறு அணி எம்பெருமான்,
சோதி மயேந்திர-நாதன், வந்து
தேவர் தொழும் பதம் வைத்த ஈசன்,
தென்னன், பெருந்துறை ஆளி, அன்று
காதல் பெருக, கருணை காட்டி,
தன் கழல் காட்டி, கசிந்து உருக,
கேதம் கெடுத்து, என்னை ஆண்டருளும்
கிடப்பு அறிவார் – எம்பிரான் ஆவாரே. – 9

He is our God who is adorned with the pure and white
Holy Ash; He is the Lord of the coruscating Mount
Mahendra; He, the Lord-God, came down and placed
On His servitors His feet that are adored by the Devas;
He, the Southerner, the Ruler of Perunthurai, that day,
Revealed to me His mercy as well as His ankleted feet
That caused me to love Him evermore and melt. Lo,
He did away with my troubles and rules me.
They that comprehend this, His divine will,
Are indeed our divine masters. – 9

அம் கணன், எங்கள் அமரர் பெம்மான்,
அடியார்க்கு அமுதன், அவனி வந்த
எங்கள் பிரான், இரும் பாசம் தீர
இக-பரம் ஆயது ஓர் இன்பம் எய்த,
சங்கம் கவர்ந்து, வண் சாத்தினோடும்,
சதுரன், பெருந்துறை ஆளி, அன்று,
மங்கையர் மல்கு மதுரை சேர்ந்த
வகை அறிவார் – எம்பிரான் ஆவாரே. – 10

திருச்சிற்றம்பலம்

Beautiful are His eyes; He who is ours is the God
Of the immortals; He is the Elixir to His devotees;
He, our God, deigned to descend down on earth.
To annihilate the puissant *paasam*, to cause
Them come by the peerless joy here and hereafter,
He, the Strategist, the Ruler of Perunthurai,
That day, followed by a strong throng, reached
Madurai teeming with women and weaned away
Their bangles. They that know of this, His way,
Are indeed our divine masters. - 10

Tirucchitrambalam

44. எண்ணப் பதிகம்

திருச்சிற்றம்பலம்

பார் உரு ஆய பிறப்பு அற வேண்டும்;
பத்திமையும் பெற வேண்டும்;
சீர் உரு ஆய சிவபெருமானே,
செம் கமல மலர் போல
ஆர் உரு ஆய என் ஆர் அமுதே, உன்
அடியவர் தொகை நடுவே,
ஓர் உரு ஆய நின் திருவருள் காட்டி,
என்னையும் உய்யக் கொண்டருளே. – 1

44. Enna-p-Patikam
[The Decad of Divine Musings]

Tirucchitrambalam

O Lord Siva whose form is supernal glory ! O my rare Nectar
Whose rare and lovely hue is like that of the red lotus !
My births on earth must perish; I must also
Be blessed with bhakti. Placing me amidst
Your devotees, You must reveal to me Your unique
Form of divine grace and redeem even me. – 1

உரியேன் அல்லேன் உனக்கு அடிமை;
உன்னைப் பிரிந்து, இங்கு ஒரு பொழுதும்
தரியேன், நாயேன்; இன்னது என்று
அறியேன்; சங்கரா ! கருணையினால்
பெரியோன் ஒருவன், 'கண்டு கொள்' என்று, உன்
பெய் கழல் அடி காட்டி,
'பிரியேன்' என்று-என்று, அருளிய அருளும்
பொய்யோ? எங்கள் பெருமானே ! – 2

I am not entitled to be Your slave; (yet) parted from You,
I will not here live even for a moment. I am a dog.
I know not aught. O Sankara ! In mercy, You, the great
One, revealed to me Your ankleted feet and said:
"Ever look up to them." You told me again and again
That You will not part from me. O our God !
Is that graceful and blessed assurance a lie? – 2

என்பே உருக, நின் அருள் அளித்து, உன்
இணை மலர் அடி காட்டி,
முன்பே என்னை ஆண்டுகொண்ட
முனிவா, முனிவர் முழு-முதலே,
இன்பே அருளி, எனை உருக்கி,
உயிர் உண்கின்ற எம்மானே,
நன்பே அருளாய் – என் உயிர்
நாதா ! நின் அருள் நாணாமே. – 3

O Sage who redeemed and ruled me even before
I came by mellowness, by revealing to me Your
Flower feet twain and conferred grace on me
That melted my bones ! O Source Absolute of the sages !
O our God who blessing me with joy, melts my bones
And consumes clean my life ! O the Consort
Of my life ! Be pleased to grant unabashed,
In all grace, camaraderie unto me. – 3

பத்து இலன் ஏனும், பணிந்திலன் ஏனும், உன்
உயர்ந்த பைம் கழல் காணப்
பித்து இலன் ஏனும், பிதற்றிலன் ஏனும்,
பிறப்பு அறுப்பாய்; எம்பெருமானே !
முத்து அனையானே ! மணி அனையானே !
முதல்வனே ! 'முறையோ?' என்று

எத்தனையானும் யான் தொடர்ந்து, உன்னை
　　இனிப் பிரிந்து ஆற்றேனே. – 4

I foster not longing for You; I bow not before You;
　　I am not swayed by a mad penchant to behold
Your lofty, ankleted and ever-fresh feet; I do not
　　Chant Your praise; Yet, O our God, put an end
To my birth. O One pearl-like and ruby-like !
　　O Primal One ! Crying: "Does it become You?" I will
　　Follow You. I cannot bear separation from You at all. – 4

காணும்-அது ஒழிந்தேன் நின்திருப் பாதம்;
　　கண்டு கண் களி கூர,
பேணும்-அது ஒழிந்தேன்; பிதற்றும்-அது ஒழிந்தேன்;
　　பின்னை, எம்பெருமானே,
தாணுவே, அழிந்தேன்; நின் நினைந்து உருகும்
　　தன்மை, என் புன்மைகளால்
காணும்-அது ஒழிந்தேன்; இனி நீ வரினும்,
　　காணவும் நாணுவனே. – 5

I have ceased to behold Your sacred feet; my eyes
　　No longer rejoice as they were accustomed to;
I have ceased to cherish and praise You; as a result,
　　O our God ! O Taanu ! I am done for. By my basenesses,
I have forfeited my nature of my thinking on You
　　And melting. I see not aught that is good. Even if You
　　Come to me, I will blush to behold You. – 5

பால் திரு நீற்று எம் பரமனை;
　　பரம் கருணையொடும் எதிர்ந்து
தோற்றி, மெய் அடியார்க்கு அருள் துறை அளிக்கும்
　　சோதியை, நீதி இலேன்,

போற்றி, என் அமுதே, என நினைந்து, ஏத்தி,
புகழ்ந்து, அழைத்து, அலறி, என் உள்ளே
ஆற்றுவன் ஆக; உடையவனே, எனை
'ஆவ' என்று அருளாயே ! – 6

திருச்சிற்றம்பலம்

He is the God adorned with the milk-white Holy ash; He,
The Light, with His Consort who is Supernal Grace,
Manifested before His true servitors and blessed them
With the Haven of Grace. Lo, I am void of *niti*.
Yet, I will celebrate Him – my Nectar, contemplate
Him, hail Him, extol Him, call Him, cry aloud
And thus will I be inly mollified.
O my Lord-Owner, be pleased to pity me
and grace me. – 6

Tirucchitrambalam

45. யாத்திரைப் பத்து

திருச்சிற்றம்பலம்

பூ ஆர் சென்னி மன்னன், எம்
புயங்கப் பெருமான், சிறியோமை
ஓவாது உள்ளம் கலந்து, உணர்வு ஆய்
உருக்கும் வெள்ளக் கருணையினால்,
'ஆ! ஆ!' என்னப் பட்டு, அன்பு ஆய்
ஆட்பட்டீர், வந்து ஒருப்படுமின்;
போவோம்; காலம் வந்தது காண்;
பொய் விட்டு, உடையான் கழல் புகவே. – 1

45. Yaatthirai-p-Patthu
[The Decad of Holy Periegesis]

Tirucchitrambalam

Flower wreaths bedeck the crown of our sovereign God
whose jewels
Are serpents; He has, with interruption none,
Pervaded our bosoms – the little ones'. Siva-consciousness
Melts us. Swayed by His flood of mercy, alas, alas,
Ye that have been, in love, enslaved, come and consent
To foregather concordantly. Giving up all falsity,
And to gain the ankleted feet of the Lord-Owner,
Time is come. Well, let us go. – 1

புகவே வேண்டாம் புலன்களில் நீர்;
புயங்கப் பெருமான் பூம் கழல்கள்
மிகவே நினைமின்; மிக்க எல்லாம்
வேண்டா; போக விடுமின்கள்;

நகவே, ஞாலத்து உள் புகுந்து,
நாயே அனைய நமை ஆண்ட,
தகவே உடையான்-தனைச் சாரத்
தளராது இருப்பார் தாம்-தாமே. – 2

May You not abide in Your sense- instruments.
Lo, the jewels of our God are serpents. So think
On His flower-soft and ankleted feet that they
Should solely, wholly and exclusively occupy
Your thought. Ignore all else. Suffer them to leave you.
He came to earth in all splendour; such is His
Greatness, that He ruled us who are like dogs.
They alone are masters of their selves, who are
Linked to Him and it is these who will never flag. – 2

தாமே தமக்குச் சுற்றமும்,
தாமே தமக்கு விதி வகையும்;
யாம் ஆர்? எமது ஆர்? பாசம் ஆர்?
என்ன மாயம்? இவை போக,
கோமான் பண்டைத் தொண்டரொடும்,
அவன்-தன் குறிப்பே குறிக்கொண்டு,
போம் ஆறு அமைமின் – பொய் நீக்கி,
புயங்கள் ஆள்வான் பொன் அடிக்கே. – 3

They indeed are their kin; They are indeed the authors
Of their destiny. Lo, who are we? What is ours?
What is *paasam*? What gramarye is all this?
To get rid of these, be companied with
The traditional servitors of the Sovereign-Lord.
Holding fast His inkling, prepare yourselves to fare forth.
Removing Your falsity, the Lord who is decked
With snakes will rule you by His auric feet. – 3

அடியார் ஆனீர் எல்லீரும்,
அகலவிடுமின் விளையாட்டை;
கடி சேர் அடியே வந்து அடைந்து,
கடைக்கொண்டு இருமின் திருக் குறிப்பை;
செடி சேர் உடலைச் செல நீக்கி,
சிவலோகத்தே நமை வைப்பான்
பொடி சேர் மேனிப் புயங்கன்-தன்,
பூ ஆர் கழற்கே புகவிடுமே. – 4

All ye who are His servitors, do give up your futile sport;
Reaching His fragrant feet, keep on holding fast
His divine inkling. Lo, He will rid us, once for all,
Of our cruel embodiments and place us in
Sivaloka. He whose jewels are snakes and whose body
Is bedaubed with the Holy Ash, will cause us to get
Poised in His flower-laden and ankleted feet. – 4

விடுமின் வெகுளி, வேட்கை நோய்;
மிகவே, காலம் இனி இல்லை;
உடையான் அடிக்கீழ், பெரும் சாத்தோடு
உடன் போவதற்கே ஒருப்படுமின்;
அடைவோம், நாம் போய்ச் சிவபுரத்துள்,
அணி ஆர் கதவு-அது அடையாமே;
புடைபட்டு உருகிப் போற்றுவோம்,
புயங்கன் ஆள்வான் புகழ்களையே. – 5

We are not left with much time; give up wrath
And the malady of passion. With a strong throng
Be minded to travel to the feet of the Lord-Owner.
Before the bejewelled doors of Sivapuram
Be shut to us, let us reach it and thither,
In melting love, hail the eulogia of Him
Whose jewels are snakes and who rules us. – 5

புகழ்மின்; தொழுமின்; பூப் புனைமின்;
        புயங்கன் தாளே புந்தி வைத்திட்டு,
இகழ்மின் எல்லா அல்லலையும்;
        இனி, ஓர் இடையூறு அடையாமே,
திகழும், சீர் ஆர் சிவபுரத்துச்
        சென்று, சிவன் தாள் வணங்கி, நாம்
நிகழும் அடியார் முன் சென்று,
        நெஞ்சம் உருகி நிற்போமே. – 6

Extol Him; adore Him; adorn Him with flowers;
        Installing only the feet of Him whose jewels
Are snakes in your minds, ignore all worries.
        To be rid henceforth of any trouble, we will reach
Splendorous Sivapuram, adore Siva's feet,
        Proceed to the presence of His servitors that dwell
        There and thither thrive with melting hearts. – 6

நிற்பார் நிற்க; நில்லா உலகில்
        நில்லோம்; இனி, நாம் செல்வோமே,
பொற்பால் ஒப்பாம் திருமேனிப்
        புயங்கன் ஆள்வான் பொன் அடிக்கே;
நிற்பீர் எல்லாம், தாழாதே,
        நிற்கும் பரிசே ஒருப்படுமின்;
பிற்பால் நின்று, பேழ்கணித்தால்,
        பெறுதற்கு அரியன், பெருமானே. – 7

Let them here abide that so desire; we will not abide
        In this unabiding world. This very moment we will
Proceed to the auric feet of Him – the Ruler whose jewels
        Are snakes and whose beautiful and divine frame is but like
Unto it alone. Well, we will fare forth. All ye that here
        Abide, be minded to foregather without

Cunctation. If you unduly abide here, your regret
Will be of no avail. Lo, our God is hard to gain. – 7

பெருமான் பேர்-ஆனந்தத்துப்
பிரியாது இருக்கப் பெற்றீர்காள்,
அரு மால் உற்றுப் பின்னை நீர்,
அம்மா ! அழுங்கி அரற்றாதே,
திரு மா மணி சேர் திருக்கதவம்
திறந்த போதே சிவபுரத்து,
திருமால் அறியாத் திருப் புயங்கன்
திருத் தாள் சென்று சேர்வோமே. – 8

O ye who are for ever established in the ever-during
Bliss of God ! Alas, do not later on, get sunk
In delusion and cry hoarse. Come, let us
Fare forth and reach the sacred feet of the holy
God whose jewels are serpents and who is
Unknowable to the divine Vishnu,
Even as the hallowed and divine and gem-inlaid doors
Of Sivapuram are flung open. – 8

சேரக் கருதி, சிந்தனையைத்
திருந்த வைத்து, சிந்திமின்;
போரில் பொலியும் வேல் கண்ணாள்
பங்கன், புயங்கன், அருள் அமுதம்
ஆரப் பருகி, ஆராத
ஆர்வம் கூர, அழுந்துவீர் !
போரப் புரிமின் சிவன் கழற்கே,
பொய்யில் கிடந்து புரளாதே. – 9

O ye who know no satiety having abundantly
Quaffed the nectar of divine grace, conferred by
Our God whose jewels are serpents and who is concorporate

With Her whose eyes gleam like the martial spear !
Do not slip into the phenomenal ways and wallow
In falsity. Keep straight your *chinta*
And constantly contemplate the ankleted feet
Of Siva with a view to gaining them. - 9

புரள் வார், தொழுவார், புகழ்வார், ஆய்;
இன்றே வந்து, ஆள் ஆகாதீர்,
மருள்வீர்; பின்னை, மதிப்பார் ஆர்?
மதியுள் கலங்கி, மயங்குவீர்;
தெருள்வீர் ஆகில், இது செய்மின்;
சிவலோகக் கோன், திருப்புயங்கன்
அருள் ஆர் பெறுவார், அகல் இடத்தே?
அந்தோ ! அந்தோ ! அந்தோவே ! - 10

திருச்சிற்றம்பலம்

You roll not on holy ground; adore not; praise not;
And do not, this very day. become His servitors.
Lo, you are bewildered. Who will ever esteem you?
O ye who are perplexed as your minds are
Agitated ! If you seek saving clarity, do this:
"Become His devotees." Alas ! Alas ! Who in the world
Can at all come by the grace of the Sovereign
Of Sivaloka whose jewels are serpents? - 10

Tirucchitrambalam

46. திருப் படை - எழுச்சி

திருச்சிற்றம்பலம்

ஞான வாள் ஏந்தும் ஐயர் நாதப் பறை அறைமின்;
மான மா ஏறும் ஐயர் மதி வெண் குடை கவிமின்;
ஆன நீற்றுக் கவசம் அடையப் புகுமின்கள்;
வான ஊர் கொள்வோம் நாம் – மாயப் படை வாராமே. – 1

46. Tiru-p-Patai-Yezhucchi
[Spiritual Battleward Ho!]

Tirucchitrambalam

Drum the Pranava-Drum of Him – the sublime One
Who wields the sword of Gnosis. Over the crown of Him,
The sublime One that rides the great and glorious charger,
Hold the unfolded, moon-white umbrella. Encase
Yourselves in the cuirass of the Holy Ash. Lo, let us capture
The celestial city forfending the onslaught of
Maya's army. – 1

தொண்டர்காள், தூசி செல்லீர்; பத்தர்காள், சூழப் போகீர்;
ஒண் திறல் யோகிகளே, பேர் அணி உந்தீர்கள்;
திண் திறல் சித்தர்களே, கடைக் கூழை செல்மின்கள்;
அண்டர் நாடு ஆள்வோம் நாம் – அல்லல்-படை வாராமே. – 2

திருச்சிற்றம்பலம்

O Servitors, form the front line; O Bhaktas, proceed
Encircling; O splendorous and puissant Yogis, lead

The main army; O doughty and mighty Siddhas, form
The rear-guard. Lo, we will rule over the celestial domain,
Forfending the onslaught of the army of worries. – 2

Tirucchitrambalam

47. திரு வெண்பா

திருச்சிற்றம்பலம்

வெய்ய வினை இரண்டும் வெந்து அகல, மெய் உருகி,
பொய்யும் பொடி ஆகாது; என் செய்கேன்? – செய்ய
திரு ஆர் பெருந்துறையான் தேன் உந்து செம் தீ
மருவாது இருந்தேன் மனத்து. – 1

47. Tiru Venpaa [The Sacred Quatrain]

Tirucchitrambalam

I did not enshrine in my *manam* the ruddy Flame
The Lord of salvific and grace-abounding Perunthurai
Who confers honey-like bliss. My cruel and twyfold Karma
Is not burnt and scattered away. My body does not melt.
My falsity
Is not reduced to powder. Alas, what can I do at all? – 1

ஆர்க்கோ? அரற்றுகோ? ஆடுகோ? பாடுகோ?
பார்க்கோ? பரம்பரனே, என் செய்கேன்? – தீர்ப்பு அரிய
ஆனந்த மால் ஏற்றும் அத்தன், 'பெருந்துறையான் –
தான்' என்பார் ஆர் ஒருவர் தாழ்ந்து? – 2

If there be any who can tell me clearly that it is
The Sire of Perunthurai who will truly madden me
With His endless bliss, will I, O Supreme Ens, paying obeisance
To him, raise a din, cry aloud, dance, sing
Or stare at him? Alas what can I do? – 2

செய்த பிழை அறியேன்; சேவடியே, கை தொழுதே,
உய்யும் வகையின் உயிர்ப்பு அறியேன் – வையத்து
இருந்து, உறையுள் வேல் மடுத்து, என் சிந்தனைக்கே கோத்தான்
பெருந்துறையில் மேய பிரான். – 3

The God of Perunthurai came to earth and abode here.
He took out His spear from its sheath and aimed it
At my bosom. I am not aware of any offence (for which
I was so punished). I but adored, His salvific feet
With my hands. I know not the animating source of
my salvation. – 3

முன்னை வினை இரண்டும் வேர் அறுத்து, முன் நின்றான் –
பின்னைப் பிறப்பு அறுக்கும் பேராளன்; தென்னன்;
பெருந்துறையில் மேய பெரும் கருணையாளன்;
வரும் துயரம் தீர்க்கும் மருந்து. – 4

The Southerner abiding at Perunthurai is the One
Of immense mercy. He,
Uprooted the twyfold Karma wrought by me in my
Previous births and He, the One of great compassion,
Will snap all my future births. He is also
The remedy for the sorrows of
my current embodiment. – 4

அறையோ, அறிவார்க்கு? அனைத்து உலகும் ஈன்ற
மறையோனும், மாலும், மால் கொள்ளும் இறையோன்;

பெருந்துறையுள் மேய பெருமான்; பிரியாது
இருந்து உறையும், என் நெஞ்சத்து இன்று. – 5

I challenge the knowledgeable ones. The God who
Presides over Perunthurai, the Deity that caused
Brahma, the reciter of the Vedas, who created all the worlds
And Vishnu to get bewildered, abides for good
In my bosom this day and knows no parting from me. – 5

பித்து என்னை ஏற்றும்; பிறப்பு அறுக்கும்; பேச்சு அரிது ஆம்;
மத்தமே ஆக்கும், வந்து, என் மனத்தை; – அத்தன்,
பெருந்துறையான், ஆட்கொண்டு பேர் அருளால் நோக்கும்
மருந்து, இறவாப் பேரின்பம், வந்து. – 6

He will madden me with bhakti; He will snap my birth.
The Sire, the One of Perunthurai will rule me and cast
On me His looks of great grace. He is the Nectar
Of endless bliss. He will cause my *manam* to rejoice
In ineffable and frenzied rapture. – 6

வாரா வழி அருளி வந்து, எனக்கு மாறு இன்றி,
ஆரா அமுதாய் அமைந்தன்றே – சீர் ஆர்
திருத்தன், பெருந்துறையான், என் சிந்தை மேய
ஒருத்தன், பெருக்கும் ஒளி. – 7

The abounding Light of Him, the unique One that
Abides in my *manam*, the pure and purifying
One of glorious
Perunthurai, bestowed on me the way that leads
Not to re-birth and abides in me as
Insatiable nectar, in absolute concord. – 7

யாவர்க்கும் மேலாம் அளவு இலாச் சீர் உடையான்,
யாவர்க்கும் கீழாம் அடியேனை, யாவரும்
பெற்று அறியா இன்பத்துள் வைத்தாய்க்கு,
என் எம்பெருமான் ! –
மற்று அறியேன் செய்யும் வகை. – 8

O God ! You, of infinite glory, are superior to all;
I, the servitor, am the lowest of all. Lo, You placed
Me in such bliss which none had come by.
O Our God ! I know not how to requite You at all. – 8

மூவரும், முப்பத்து மூவரும், மற்று ஒழிந்த
தேவரும், காணாச் சிவபெருமான் மா ஏறி,
வையகத்தே வந்திழிந்த வார் கழல்கள் வந்திக்க,
மெய்யகத்தே இன்பம் மிகும். – 9

God Siva is unbeheld by the Trinity, the thirty-three
And the other Devas too. He rode on a steed
And descended down on earth. Bliss will abound
In the embodied soul, when the
Feet -- fastened with long anklets –,
Of the Lord are hailed and adored. – 9

இருந்து என்னை ஆண்டான் இணை-அடியே சிந்தித்து
இருந்து, இரந்துகொள், நெஞ்சே ! எல்லாம் தரும் காண் –
பெருந்துறையில் மேய பெரும் கருணையாளன்,
மருந்து உருவாய், என் மனத்தே, வந்து. – 10

The One of immense compassion abiding at
Perunthurai came and abode in my *manam*
In His nectarean Form, and rules me. O heart,
Ever contemplate His feet twain and seek from
Him whatever you need. Lo, He will give you all. – 10

இன்பம் பெருக்கி, இருள் அகற்றி, எஞ்ஞான்றும்
துன்பம் தொடர்வு அறுத்து, சோதி ஆய், அன்பு அமைத்து,
சீர் ஆர் பெருந்துறையான் என்னுடைய சிந்தையே
ஊர் ஆகக் கொண்டான் உவந்து. - 11

திருச்சிற்றம்பலம்

The One of glorious Perunthurai is the Light that severs
The continuum of misery that is birth.
He removes the murk of nescience, causes the abounding
Of aeviternal bliss and blesses me with bhakti.
Lo, He willingly abides in my *chinta* as
His beloved place. - 11

Tirucchitrambalam

48. பண்டு ஆய நான்மறை

திருச்சிற்றம்பலம்

பண்டு ஆய நான்மறையும் பால் அணுகா; மால், அயனும்,
கண்டாரும் இல்லை; கடையேனைத் தொண்டு ஆகக்
கொண்டருளும் கோகழி எம் கோமாற்கு, நெஞ்சமே !
உண்டாமோ கைம்மாறு? உரை. – 1

8. Pantu Aaya Naanmarai
[The Four Ancient Vedas]

Tirucchitrambalam

The four ancient Vedas cannot go near Him; Vishnu
And Brahma have not even seen Him. The King
Of Kokazhi holds me – the base one –, as His servitor
And rules me. O heart, say: "Can I ever requite Him?" – 1

உள்ள மலம் மூன்றும் மாய, உரு பெரும் தேன் -
வெள்ளம் தரும், பரியின் மேல் வந்த, வள்ளல்
மருவும் பெருந்துறையை வாழ்த்துமின்கள்; வாழ்த்த,
கருவும் கெடும், பிறவிக் காடு. – 2

He is the most munificent One who, to quell
The three eternal *mala-s* and to souse the soul
In the flood of honey-like bliss, came riding
A charger. Hail and adore Perunthurai where
He is entempled. If you do so, your forest-like
Birth will perish – root and all. – 2

காட்டகத்து வேடன்; கடலில் வலை வாணன்;
நாட்டில் பரிப் பாகன்; நம் வினையை வீட்டி,
அருளும் பெருந்துறையான்; அம் கமல பாதம்,
மருளும் கெட, நெஞ்சே! வாழ்த்து. - 3

He is a Hunter in the jungle, in the sea
A Piscator and in the Paandya land a Horseman.
He is of Perunthurai who annuls our Karma
And grants grace to us. O heart, hail His beautiful
And lotus-like feet to annihilate bewilderment. - 3

வாழ்ந்தார்கள் ஆவாரும், வல் வினையை மாய்ப்பாரும்,
தாழ்ந்து உலகம் ஏத்தத் தகுவாரும் – சூழ்ந்து அமரர்
சென்று, இறைஞ்சி, ஏத்தும் திரு ஆர் பெருந்துறையை
நன்று இறைஞ்சி, ஏத்தும் நமர். - 4

They that truly live their lives, they that do away with
The fierce Karma and they that merit the humble
Adoration of the world hail sumptuously the Grace-abounding
Perunthurai to which the supernals repair
In their strength, circumambulate, pay
Obeisance and hail. It is these who are our people. - 4

நண்ணிப் பெருந்துறையை, நம் இடர்கள் போய் அகல,
எண்ணி எழு – கோகழிக்கு அரசை, பண்ணின்
மொழியாளோடு உத்தரகோசமங்கை மன்னிக்
கழியாது இருந்தவனை, காண். - 5

Resolved to do away with our troubles, He repaired to Perunturai;
He is the King Of Kokazhi;
Eke He abides for ever at Uttharakosamangkai
With Her of tunefully melodious words.
Do behold Him. - 5

காணும் கரணங்கள் எல்லாம் பேரின்பம் என,
பேணும் அடியார் பிறப்பு அகல, காணும்
பெரியானை, நெஞ்சே ! பெருந்துறையில் என்றும்
பிரியானை, வாய் ஆரப் பேசு. – 6

He is the lofty One who, to do away, once for all,
With the birth-cycle of His devotees, endowed them
With *Siva-Karanas* which they foster as the very forms
Of bliss. He never parts from Perunthurai.
O heart, hail Him with full-throated ease. – 6

பேசும் பொருளுக்கு இலக்கிதம் ஆய், பேச்சு இறந்த
மாசுஇல் மணியின் மணி வார்த்தை பேசி,
பெருந்துறையே என்று, பிறப்பு அறுத்தேன் – நல்ல
மருந்தின் அடி என் மனத்தே வைத்து. – 7

திருச்சிற்றம்பலம்

He is the Import of speech and its ideal goal; He who is
Ineffable is the flawless Gem; I speak of Him
In rubied utterances. Establishing His feet who is
The efficacious Catholicon in my *manam* and hailing
His Perunthurai, I had my birth snapped for ever. – 7

Tirucchitrambalam

49. திருப் படை-ஆட்சி

திருச்சிற்றம்பலம்

கண்கள் இரண்டும் அவன் கழல் கண்டு களிப்பன ஆகாதே?
காரிகையார்கள்-தம் வாழ்வில் என் வாழ்வு கடைப்படும் ஆகாதே?
மண்களில் வந்து பிறந்திடும் ஆறு மறந்திடும் ஆகாதே?
மால் அறியா மலர்ப் பாதம் இரண்டும் வணங்குதும் ஆகாதே?
பண் களி கூர்தரு பாடலொடு ஆடல் பயின்றிடும் ஆகாதே?
பாண்டி நல் நாடு உடையான் படை-ஆட்சிகள் பாடுதும் ஆகாதே?
விண் களி கூர்வது ஓர் வேதகம் வந்து, வெளிப்படும் ஆகாதே? –
மீன் வலை வீசிய கானவன் வந்து, வெளிப்படும் ஆயிடிலே ! – 1

49. Tiru-p-Patai Aatchi
[The Suzerainty of Sacred Weapons]

Tirucchitrambalam

To secure the (coveted) fish, if the Lord who
As a Piscator, cast His net, manifests before me:
Will not my eyes twain rejoice beholding His ankleted feet?
Will not my life conjoined to women come to an end?
Will not the way of getting born on earth be forgotten?
Will my adoration of the flower-feet twain unperceived
by Vishnu cease?
Will my practice of joyous melodious singing and
dancing cease?
Will my singing of the suzerainty of His weapons,
the God of goodly Paandya realm cease?
Will the alchemy that gladdens the celestials
cease to materialize? – 1

ஒன்றினொடு ஒன்றும், ஓர் ஐந்தினோடும் ஐந்தும்
உயிர்ப்பதும் ஆகாதே?
உன் அடியார் அடியார் அடியோம் என உய்ந்தன ஆகாதே?
கன்றை நினைந்து எழு தாய் என வந்த கணக்கு-அதும் ஆகாதே?
காரணம் ஆகும் மன-ஆதி குணங்கள் கருத்து உறும் ஆகாதே?
நன்று, இது, தீது, என வந்த நடுக்கம் நடந்தன ஆகாதே?
நாமும் மேல் ஆம் அடியாருடனே செல, நண்ணுதும் ஆகாதே?
என்றும் என் அன்பு நிறைந்த பரா-அமுது எய்துவது ஆகாதே? –
ஏறு உடையான், எனை ஆளுடை நாயகன்,
என்னுள் புகுந்திடிலே ! – 2

Should the Rider of the Bull, the Lord who holds me
As His slave, enter my being :
Will not the snapping of animation of life and body,
of five senses and five sense-organs occur?
Will we not affirm that we are the servitors
of the servitors of Your servitors and
stand redeemed?
Will not His advent like unto the cow's that rises up
thinking of its calf, take place?
Will the three *gunas* that cause *manam* and other faculties
abide in thought?
Will not the virtues of the Beginningless One –
the cause of all –, abide in the soul?
Will not the quaking which results from the analysis
of good and bad, come to an end?
Will the accompanying of us all, with the liberated devotees
become impossible?
Will my reaching the supernal Nectar for which
I am filled full with love become infructuous? – 2

பந்த-விகார குணங்கள் பறிந்து மறிந்திடும் ஆகாதே?
பாவனை ஆய கருத்தினில் வந்த பரா-அமுது ஆகாதே?
அந்தம் இலாத அகண்டமும் நம்முள் அகப்படும் ஆகாதே?
ஆதி முதல் பரம் ஆய பரம் சுடர் அண்ணுவது ஆகாதே?
செம் துவர் வாய் மடவார் இடர் ஆனவை சிந்திடும் ஆகாதே?
சேல் அன கண்கள் அவன் திருமேனி திளைப்பன ஆகாதே?
இந்திர-ஞால இடர்ப் பிறவித் துயர் ஏகுவது ஆகாதே? –
என்னுடை நாயகன் ஆகிய ஈசன் எதிர்ப்படும் ஆயிடிலே! – 3

Should my Master and Lord-God manifest before me:
Will not the contrariety of *gunas* issuing from
the nexus of *paasam* remain uprooted and perish?
Will not the supreme Ens surge up as Nectar
in my contemplative meditation?
Will not the infinite macrocosm abide in our microcosm?
Will nct the Primal, Supernal and Empyrean Light
become accessible to us?
Will not the troubles that spring from women whose
lips are coralline, be shattered into smithereens?
Will carp-like eyes cease to feast on His divine
frame and thrive?
Will not the gramarye – the cause of troublous life's
misery –, depart for good? – 3

என் அணி ஆர் முலை ஆகம் அளைந்து, உடன் இன்புறும் ஆகாதே?
எல்லை இல் மாக் கருணைக் கடல் இன்று இனிது
ஆடுதும் ஆகாதே?
நல் மணி நாதம் முழங்கி, என் உள் உற நண்ணுவது ஆகாதே?
நாதன் அணி திரு நீற்றினை நித்தலும் நண்ணுவது ஆகாதே?
மன்னிய அன்பரில் என் பணி முந்துற வைகுவது ஆகாதே?
மா மறையும் அறியா மலர்ப் பாதம் வணங்குதும் ஆகாதே?
இன் இயல் செங்கழுநீர் மலர் என் தலை எய்துவது ஆகாதே? –
என்னை உடைப் பெருமான், அருள் ஈசன்,
எழுந்தருளப் பெறிலே! – 4

If my God who owns me and rules me, in grace, deigns to
manifest before me:
Will it become impossible for me to hug His body, pressing
my beautiful breasts thereon and enjoy bliss?
Will I be disabled to bathe in joy in the infinite
and great sea of mercy, this day?
Will not the sweet sonal sound so soar up in me
that I will, for sure, come by it?
Will it not be possible for me to adorn me daily
with my Lord-Consort's comely Holy Ash?
Will not my services to Him, among them that serve Him
perennially be reckoned as the foremost?
Will I be disabled to adore His flower-feet which are
beyond the cognition of the Vedas?
Will the sweet and suaveolent *sengkazhuneer* flower
cease to bedeck my crown? – 4

மண்ணினில் மாயை மதித்து, வகுத்த மயக்கு அறும் ஆகாதே?
வானவரும் அறியா மலர்ப் பாதம் வணங்குதும் ஆகாதே?
கண் இலி காலம் அனைத்தினும் வந்த கலக்கு அறும் ஆகாதே?
காதல் செயும் அடியார் மனம் இன்று களித்திடும் ஆகாதே?
பெண், அலி, ஆண், என, நாம் என, வந்த பிணக்கு அறும் ஆகாதே?
பேர் அறியாத அனேக பவங்கள் பிழைத்தன ஆகாதே?
எண் இலி ஆகிய சித்திகள் வந்து, எனை எய்துவது ஆகாதே? –
என்னை உடைப் பெருமான், அருள் ஈசன்,
எழுந்தருளப் பெறிலே ! – 5

If my Lord who owns me and rules me, in grace, deigns
to manifest before me:
Will not the feeling of bewilderment engendered by
the willing performance of Mayic deeds,
on earth cease?

Will the adoration of the Flower-Feet unknown even
to the Devas, come to an end?
Will not the bewilderment engendered during my
blind days get snapped?
Will the loving minds of devotees cease, this day, to rejoice?
Will not the divisions of man, woman and sexless,
and of us and other than us cease?
Will not the many unnameable embodiments cease?
Will not occult powers galore seek to indwell me? – 5

பொன் இயலும் திருமேனி வெண் நீறு பொலிந்திடும் ஆகாதே?
பூ மழை, மாவதர் கைகள் குவிந்து, பொழிந்திடும் ஆகாதே?
மின் இயல் நுண் இடையார்கள் கருத்து வெளிப்படும் ஆகாதே?
வீணை முரன்று எழும் ஓசையில் இன்பம் மிகுத்திடும் ஆகாதே?
தன் அடியார் அடி என் தலைமீது தழைப்பன ஆகாதே?
தான் அடியோமுடனே உய வந்து, தலைப்படும் ஆகாதே?
இன் இயம் எங்கும் நிறைந்து, இனிது ஆக இயம்பிடும் ஆகாதே? –
என்னை முன் ஆளுடை ஈசன், என் அத்தன்,
எழுந்தருளப் பெறிலே ! – 6

If my Lord-God, my Sire who already owns me deigns
to manifest before me:
Will the white Holy Ash brightly bedaubed on His
auric person cease to blaze in splendour?
Will not the folded hands of the great saints holding
flowers cease to rain them?
Will not the wily thoughts of the slender-and -
fulgurant-waisted damsels be made known?
Will not the sound of the strummed veena abound sweetly?
Will the feet of His servitors cease to thrive on my crown?
Will He not, for the redemption of us – His servitors –,
deign to appear and mingle with us?

Will the dulcet and orchestrated sounds cease
to resound ubiquitously? – 6

சொல் இயலாது எழு தூ மணி ஓசை சுவை தரும் ஆகாதே?
துண் என என் உளம் மன்னிய சோதி தொடர்ந்து எழும் ஆகாதே?
பல் இயல்பு ஆய பரப்பு அற வந்த பரா-பரம் ஆகாதே?
பண்டு அறியாத பர-அனுபவங்கள் பரந்து எழும் ஆகாதே?
வில் இயல் நல் நுதலார் மயல் இன்று விளைந்திடும் ஆகாதே?
விண்ணவரும் அறியாத விழுப் பொருள் இப் பொருள் ஆகாதே?
எல்லை இலாதன எண் குணம் ஆனவை எய்திடும் ஆகாதே? –
இந்து சிகாமணி எங்களை ஆள, எழுந்தருளப் பெறிலே ! – 7

If, He who wears the crescent as His crest-jewel, manifests
before us to redeem and rule us:
Will the joy of the ineffable and pure sonal sound cease?
Will the ever-crescent Light that, on a sudden, entered
my being, cease?
Will the will of the supernal Ens that came down to annul
the manifold troubles, cease to fructify?
Will the transcendental experiences, unknown in the past,
cease to manifest and pervade?
Will the passion for women whose lovely
foreheads resemble
a bow, press for fulfilment?
Will it not dawn that this indeed is the lofty Ens Entium
which is unknown to the celestials?
Will the eight infinite *gunas* cease to abide in me? – 7

சங்கு திரண்டு, முரன்று எழும் ஓசை தழைப்பன ஆகாதே?
சாதி விடாத குணங்கள் நம்மோடு சலித்திடும் ஆகாதே?
அங்கு இது நன்று, இது நன்று, எனும் மாயை அடங்கிடும் ஆகாதே?
ஆசை எலாம், அடியார் அடியோம் எனும் அத்தனை ஆகாதே?
செம் கயல் ஒண் கண் மடந்தையர் சிந்தை திளைப்பன ஆகாதே?

சீர் அடியார்கள் சிவ-அனுபவங்கள் தெரிந்திடும் ஆகாதே?
எங்கும் நிறைந்து, அமுது ஊறு, பரம்-சுடர் எய்துவது ஆகாதே? –
ஈறு அறியா மறையோன் எனை ஆள, எழுந்தருளப் பெறிலே ! – 8

திருச்சிற்றம்பலம்

To rule me if He, the Author of the Vedas, whose infinity is
unknown, deigns to manifest before me :
Will not the sweetness of the orchestrated sound of many
a conch and chank cease to flourish?
Will not traits attaching to castes cease to vex us?
Will not then, the delusion that affirms: "This is good,
aye, this is good" cease to abate?
Will not desire remain restricted to the thought that we are
but the servitors of God's servitors?
Will the longing for women whose bright eyes are like
the red carp, thrive in splendour?
Will the godly experiences of the glorious servitors become
unknowable to us?
Will it be impossible to gain the omnipresent,
nectar-abounding, supernal Light? – 8

Tirucchitrambalam

50. ஆனந்த மாலை

திருச்சிற்றம்பலம்

மின் நேர் அனைய பூம் கழல்கள்
அடைந்தார், கடந்தார் வியன் உலகம்;
பொன் நேர் அனைய மலர் கொண்டு
போற்றா நின்றார், அமரர் எல்லாம்;
கல் நேர் அனைய மனக் கடையாய்,
கழிப்புண்டு, அவலக் கடல் வீழ்ந்த
என் நேர் அனையேன், இனி, உன்னைக்
கூடும் வண்ணம் இயம்பாயே. - 1

50. Ananda Maalai [The Garland of Bliss]

Tirucchitrambalam

They have beyonded the wide world who have gained
The flowery and ankleted Feet – flashing fulgurantly.
All the Devas adore them with flowers like unto gold.
I am an abandoned and base one with a stony *manam*
And I had fallen into the ocean of misery.
Lo, in baseness, I am mine own equal.
So, deign to show me the way to get
united with You. - 1

என்னால் அறியாப் பதம் தந்தாய்;
யான் அது அறியாதே கெட்டேன்;
உன்னால் ஒன்றும் குறைவு இல்லை;
உடையாய், அடிமைக்கு யார்? என்பேன்;
பல் நாள் உன்னைப் பணிந்து ஏத்தும்
பழைய அடியரொடும் கூடாது,

என் நாயகமே ! பிற்பட்டு, இங்கு,
இருந்தேன் – நோய்க்கு விருந்தாயே. – 2

You blessed me with a station not comprehending which
I stand ruined; You are not to be blamed at all.
O Lord-Owner, I ask: "Who indeed is this slave's Succor?"
Not companying with Your traditional servitors who
Bow before You and hail You for days without number,
O Lord-Master, I lag behind and tarry here alas,
Becoming a sumptuous banquet unto maladies. – 2

சீலம் இன்றி, நோன்பு இன்றி,
செறிவே இன்றி, அறிவு இன்றி,
தோலின் பாவைக் கூத்தாட்டு ஆய்,
சுழன்று, விழுந்து, கிடப்பேனை –
மாலும் காட்டி, வழி காட்டி,
வாரா உலக நெறி ஏற,
கோலம் காட்டி, ஆண்டானை,
கொடியேன் என்றோ கூடுவதே? – 3

Void of character, penance, discipline or understanding
I strutted the stage like a leathern puppet,
Swirled and fell down and lay senseless. Lo, You fired
Me with maddening love, showed me the way
And Your splendour, caused me to transcend the ways
Of the world and gain deliverance which blocks,
For ever, the way leading to rebirth. It is thus, You rule me.
When will I, the cruel one, be united with You? – 3

கெடுவேன்; கெடுமா கெடுகின்றேன்;
          கேடு இலாதாய், பழி கொண்டாய்;
படுவேன், படுவது எல்லாம், நான்
          பட்டால், பின்னைப் பயன் என்னே?
கெடு மா நரகத்து அழுந்தாமே
          காத்து ஆட்கொள்ளும் குருமணியே,
நடு ஆய் நில்லாது ஒழிந்தக்கால்,
          நன்றோ, எங்கள் நாயகமே? – 4

I perish as one ought to perish. O imperishable One !
          You bear the blame for my ruin. Of what avail
Will it be, when You save me, after I had undergone
          All my destined sufferings? O Gem of a Guru
Who forfends my fall and getting sunk into
          The cruel inferno ! O our Lord-Master ! Will it spell
          Your glory if you cease to be poised in impartiality? – 4

தாய் ஆய் முலையைத் தருவானே,
          தாராது ஒழிந்தால், சவலையாய்
நாயேன் கழிந்து போவேனோ?
          நம்பி, இனித்தான் நல்குதியே;
தாயே என்று உன் தாள் அடைந்தேன்;
          தயா, நீ, என்பால் இல்லையே?
நாயேன் அடிமை உடன் ஆக
          ஆண்டாய்; நான்-தான் வேண்டாவோ? – 5

As my mother You suckled me; if now You desist from suckling,
          Like a child uncared-for, should I, a cur,
Waste and wither away? O great One ! At least, henceforth
          Bless me with grace. I sought and secured refuge

In Your – my Mother's –, Feet. Yet You show me mercy none.
When I gained You, You ruled me as a slave.
Have I now become expendable? – 5

கோவே, அருள வேண்டாவோ?
கொடியேன் கெடவே அமையுமே?
'ஆ ! ஆ !' என்னாவிடில், என்னை
'அஞ்சேல்' என்பார் ஆரோ-தான்?
சாவார் எல்லாம் என் அளவோ?
'தக்க ஆறு அன்று' என்னாரோ?
தேவே ! தில்லை நடம் ஆடீ !
திகைத்தேன்; இனித்தான் தேற்றாயே ! – 6

O Sovereign-Lord ! Should You not bless me? Is ruination
The lot of me – the cruel one? If You do not pity me
Who else will tell me: "Fear not"? Are they all that die
Futilely, on a par with me? If I too so perish, will
Not the wise say: "It does not become You."
O God ! O Dancer of Tillai Ambalam ! I am perplexed.
Lo, should You not offer solace and make me whole? – 6

நரியைக் குதிரைப் பரி ஆக்கி,
ஞாலம் எல்லாம் நிகழ்வித்து,
பெரிய தென்னன் மதுரை எல்லாம்
பிச்சு-அது ஏற்றும் பெருந்துறையாய் !
அரிய பொருளே ! அவிநாசி
அப்பா ! பாண்டி வெள்ளமே !
தெரிய அரிய பரஞ்சோதீ !
செய்வது ஒன்றும் அறியேனே ! – 7.

திருச்சிற்றம்பலம்

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O Lord of Perunthurai ! You augmented the consternation
Of the dwellers of the vast city of Paandya's Madurai
By transforming jackals into riding steeds
And made it known the world over.
O Rare Ens ! O Sire of Avinaasi ! O the Flood of Mercy
That passed through the Paandya realm !
O rare, incomprehensible Light superne !
I know not what I should do ! – 7

Tirucchitrambalam

51. அச்சோப் பதிகம்

திருச்சிற்றம்பலம்

முத்தி நெறி அறியாத மூர்க்கரொடும் முயல்வேனை,
பத்தி நெறி அறிவித்து, பழ வினைகள் பாறும்வண்ணம்,
சித்த மலம் அறுவித்து, சிவம் ஆக்கி, எனை ஆண்ட
அத்தன் எனக்கு அருளிய ஆறு, ஆர் பெறுவார்? அச்சோவே ! – 1

51. Accho-p-Pathikam
[The Decad of Wonderment]

Tirucchitrambalam

I.was mixing closely with the intractable and stubborn ones
Who knew not the way of Moksha. He revealed to me
The path of bhakti which I should pursue. He so snapped
The *malas* inherent in my soul, that my old Karma
stood uprooted,
And made me Siva-conscious and ruled me. Ah, who will come by
The gracious way that I was blessed with, by Siva? – 1

நெறி அல்லா நெறி-தன்னை நெறியாக நினைவேனை,
சிறு நெறிகள் சேராமே, திருஅருளே சேரும்வண்ணம்,
குறி ஒன்றும் இல்லாத கூத்தன்-தன் கூத்தை எனக்கு
அறியும் வண்ணம் அருளிய ஆறு, ஆர் பெறுவார்?
அச்சோவே ! – 2

I deemed the way that is no way as the goodly way;
He forfended my pursuit of the petty ways

And made me reach the way of grace divine.
He blessed me to cognise the dance of the Dancer
Who is attributeless. Ah, who else will ever gain this? – 2

பொய் எல்லாம் மெய் என்று, புணர் முலையார் போகத்தே
மையல் உறக் கடவேனை, மாளாமே, காத்தருளி,
தையல் இடம் கொண்ட பிரான், தன் கழலே சேரும்வண்ணம்,
ஐயன், எனக்கு அருளிய ஆறு,ஆர் பெறுவார்? அச்சோவே ! – 3

Deeming falsity as truth, I was to have been deluded,
By my union with women of close-set breasts.
Lo, He saved me, in grace, from my (spiritual) death.
He is the God who is concorporate with His Woman.
He made me reach and gain His ankleted feet alone. Ha !
Who else can come by what my Sire has
blessed me with? – 3

மண்-அதனில் பிறந்து, எய்த்து, மாண்டு விழக் கடவேனை,
எண்ணம் இலா அன்பு அருளி, எனை ஆண்டிட்டு, என்னையும் தன்
சுண்ண வெண்நீறு அணிவித்து, தூ நெறியே சேரும்வண்ணம்,
அண்ணல் எனக்கு அருளிய ஆறு, ஆர் பெறுவார்? அச்சோவே ! – 4

Getting born on earth, I would have wasted, died
And remained for ever fallen. Lo, He conferred on me
The inconceivably great love, redeemed and ruled me.
He eke caused me to be adorned with His white Holy Ash,
And set me on the pure path. Lo, who can come by
The gracious gift granted to me by the sublime One? – 4

பஞ்சு ஆய அடி மடவார் கடைக்கண்ணால் இடர்ப்பட்டு
நெஞ்சு ஆய துயர்கூர நிற்பேன் உன் அருள் பெற்றேன்;
உய்ஞ்சேன் நான்; உடையானே, அடியேனை 'வருக' என்று,
'அஞ்சேல்' என்று அருளிய ஆறு, ஆர் பெறுவார்? அச்சோவே ! – 5

Troublously assailed by the side-long glances of bashful
Belles the soles of whose feet are soft like silk-cotton,
I would have remained with a heart of ever-abounding
Misery. Lo, I received Your grace. I stand redeemed.
O Lord-Owner, You bade me, Your servitor, come to You
Saying: "Fear not." Ah, who can gain
Such blessing with which He graced me? – 5

வெந்து விழும் உடல்-பிறவி மெய் என்று, வினை பெருக்கி,
கொந்து குழல் கோல் வளையார் குவி முலைமேல் விழுவேனை,
பந்தம் அறுத்து, எனை ஆண்டு, பரிசு அற, என் துரிசும் அறுத்து,
அந்தம் எனக்கு அருளிய ஆறு, ஆர் பெறுவார்? அச்சோவே ! – 6

I deemed as true and abiding the embodiment which,
Baked by passion, falls down dead, and I did deeds galore.
I was ever prone to fall upon the buxom and
tapering breasts of damsels
Whose hands wore bangles of shell and whose tresses
Bunches of flowers. He broke my fetters, redeemed me,
Ruled me, did away with my parviscient knowledge
And all the resultant impressions. Lo, who can ever gain
The gracious gift which the One who is the End
blessed me with? – 6

தையலார் மையலிலே தாழ்ந்துவிழக் கடவேனை,
பையவே கொடு போந்து, பாசம் எனும் தாழ் உருவி,
உய்யும் நெறி காட்டுவித்திட்டு, ஓங்காரத்து உட்பொருளை
ஐயன் எனக்கு அருளிய ஆறு, ஆர் பெறுவார்? அச்சோவே ! – 7

I was ever prone to fall into the bewitching concupiscence
Of women and wallow thither. Thence He lifted me up
Gingerly and drawing away the cross-bar of *paasam*,
He showed me the salvific way and taught me
The secret and sacred meaning of AUM. Lo, who can ever gain
Such grace which the Sire was pleased to
bless me with? – 7

சாதல், பிறப்பு, எனும் தடம் சுழியில் தடுமாறி,
காதலின் மிக்கு, அணி இழையார் கலவியிலே விழுவேனை,
மாது ஒரு கூறு உடைய பிரான், தன் கழலே சேரும் வண்ணம்,
ஆதி, எனக்கு அருளிய ஆறு,
ஆர் பெறுவார்? அச்சோவே ! – 8

I whirled bewildered in the mighty maelstrom of birth
And death. I would lie immersed in the union
With the bejeweled belles, impelled by compelling passion.
He, the Source Original, the God whose
Half is His Consort,
Caused me gain His ankleted feet alone. Lo, who can
Ever come by such grace which
He blessed me with? – 8

செம்மை நலம் அறியாத சிதடரொடும் திரிவேனை,
மும்மை மலம் அறுவித்து, முதல் ஆய முதல்வன்-தான்

நம்மையும் ஓர் பொருள் ஆக்கி, நாய் சிவிகை ஏற்றுவித்த
அம்மை எனக்கு அருளிய ஆறு,
யார் பெறுவார்? அச்சோவே ! – 9

திருச்சிற்றம்பலம்

I roamed about companied with ignoramuses who knew
Not of the good of salvation. He, the First One,
The Source Original, snapped my three *malas*. Like
Causing a cur ride a litter, He made even us
A worthy something. It is thus the Mother blessed me.
Lo, who can ever gain such grace? – 9

Tirucchitrambalam

Appendix I
Episodes referred to in the Tiruvaachakam

1) Adi-mudi thetiyathu (The quest after the top and the bottom)

In the dim distant past, a quarrel arose between Brahma and Vishnu. Each asserted that he alone was the supreme deity. During their fight, a huge and immense column of light manifested before them. At this they stopped their fight. They desired to know what the column of light was. Brahma flew on his mount, the Swan, skyward. For years on end he flew and flew in vain. In his course he met with a flower of the fragrant screw-pine which was blown down. He befriended it and requested it to furnish false testimony about his completion of the coveted mission. He came down to the foot of the column of fire and asseverated that he had beheld the top. For his sinful falsehood he was punished in a telling way. No temple could thereafter come into being, consecrated to Brahma. The flower that bore false witness was declared tabu and it no longer was used in Siva-puja. Vishnu in the form of a primal boar burrowed the earth for long years in vain. Then he surfaced up and owned his failure. In mercy Siva revealed to him His form and blessed him.

2) Atthi uritthu athu portthathu (The flaying of the tusker and using its hide as a mantle)

There are two versions of this episode. An Asura hight Gajaasura roamed about in his form of a wild tusker and caused havoc everywhere. When, in the last resort, Siva was invoked, He manifested before Gajaasura, flayed his skin and covered his body with it. The second version runs thus. The sages of the Taaruka forest performed a sacrifice to gain weapons, beasts etc., to kill Siva. Siva set at nought the incarnated evil. At one stage a mighty

mammoth arose and rushed towards Siva. Uma trembled as She beheld the pachydermatous behemoth. Siva, as ever, stood undaunted and with ease flayed the tusker as though it were but a ripe banana. The Saivite Tirumurais abound in references to this heroic act of Siva.

3) Atthikku aruliyathu (Conferring grace on an elephant)

Airaavata, the white tusker and mount of Indira committed a sin by desecrating Siva-prasaada. At this St. Dhurvaasa cursed the tusker to become a common elephant and roam the jungles on earth. The elephant roamed through the forests during many years, unaware of its forfeited status. Eventuallyi it was relieved from its amnesty. Then it began to adore, in the ritualistic way, Lord Chokkanaatha who eventually restored it to its former glory.

4) Antakanai maayaa vaduccheythathu (Antaka scarred to death)

An Asura called Antakaasura teased and tormented the denizens of earth as well as paradise. When Siva was sincerely invoked, He materialised before the Asura and killed him with his trident.

5) Anthanar aaki aandu kondathu (Becoming a Brahmin, He redeemed)

Siva appeared before our Saint in the form of a Brahmin, conferred grace on him and eventually redeemed him. To this merciful act of Siva's, our Saint makes many references in the Tiruvaachakam.

6) Antaratthu izhintu paalaiyull amarnthathu (Coming down and getting entempled in Paalai)

Paalai may refer to Tirupperunthurai (described as Tenpaalai-th-Thirupperunthurai, 38-7) or Kazhippaalai or Tiruppaalaitthurai. In each of these places is a celebrated shrine of Siva. Paalai means desert. It is also hailed as Macceecchuram. A Hindu tradition informs us that a Siva-linga descended down to Mecca which is in the midst of a desert. This is also referred to by the late-lamented scholar Palliagrahaaram N.Kandasami Pillai.

7) Ayan thalai kondu cendu aatiyathu (Sporting with the head of Brahma as though it were a ball)

Brahma had five heads like Siva.So, he thought he was equal to Siva. At this Siva through Bhaira had one of his heads severed.

8) Ayanai maayaa vaduccheythathu: (Scarring permanently Brahma)

See item 7. Brahma lost a head at which he stood scarred for ever.

9) Arakkan tholl neritthathu: (Crushing the arms of the Rakshasha).

The Rakshasha was Ravana. When he durst attempt to uproot Mt. Kailash, Siva with a toe of His crushed his heads and arms.

10) Arukkan yeyiru paritthathu (The plucking out the teeth of the Sun-God)

Surya met with this punishment for his participation in Daksha's sacrifice.

11) Alai kadal meemisai nadanthathu (Walked on the billows of the ocean)

Uma, owing to a curse of Siva, came to live amidst the clan of fishermen, as the daughter of their chief. A shark caused havoc in the sea. The chief of the fishermen announced that he that could quell it, would be entitled to marry his daughter. Siva assumed the form of a piscator, walked on the billows and netted the shark.

12) Alai kadalvaai meen visiriyathu (Caught a fish (shark) of the billowy sea)

See item 11.

13) Alai neer vidam undathu (Swallowed the venom of the billowy sea)

When the Sea of Milk was churned to come by Amruta (nectar that confers athanasy), Halaahalaa – the venom –, surfaced up from the main and threatened men, gods and Asuras. Siva was invoked as the ultimate Saviour. Thereupon He drank the poison, held it in His throat and saved all created entia.

14) Aagamam Vaangkiyathu (Restored the Aagamas)

This episode is linked to item 11. Uma was cursed as She listened to the explication of the Aagamas in a careless way. Nandi carried away the Aagamas, became a shark and wrought havoc. Siva threw a net, captured the shark and thus retrieved the Aagamas.

15) Aattin thalaiyai Vithikkuk koottiyathu (Substituted the head of Daksha with that of a goat's)

Daksha was also a Brahma and Brahma is referred to as Vithi (i.e. Siru Vithi, Assistant Brahma). The sacrifice which Daksa performed was an insult to Siva. So the sacrifice was routed. Daksha was decapitated. Out of mercy, Siva revived Daksha by bestowing on his acephalous body a goat's head.

16) Aalin keezh Aram uraitthathu (Explicated Dharma seated under the Banyan tree)

Seated under the Banyan tree Siva explicated by His silence the import of Dharma to the Four sages. These were Sanaka, Sanantana, Sanaaṭana and Sanatkumaaṛa. As the Vedas contain all the dharma, they came to be known as Aram.

17) Itthi thannil iru moovarkku aruliyathu (Conferred grace at Itthi on persons numbering two times three)

Yakshinis, six in number, were cursed to become stones. These stones lay close to the Itthi tree, at Pattamangkai. Eventually by the grace of Siva, these women regained their former status.

18) Indiragnaalam kaattiya iyalpu (Revealed the nature of gramarye)

Wizards enact magic which holds the spectators under its spell. The spell is but ephemeral. Phenomenal existence is like unto this gramarye. Siva, in His mercy, inculcated the nature of this insubstantiality to our Saint.

19) Indiranai-th-tholl neritthathu (Crushed the arms of Indira)

It was thus Indira was punished for his participation in Daksha's sacrifice.

20) Eeyakkimaarai enn gunam ceythathu (Conferred an octad of guna-s on Yakshinis)

Siva is the only One who is naturally endowed with the eight guna-s par excellence. Self-dependence, immaculate body, innate Gnosis, omniscience, eternal freedom from the three malas, omnipuissance, possession of infinite grace and lordship over

unending bliss are the eight guna-s. Siva conferred these on 64 Yakshinis.

21) Elangkayil panthanai viralaatku aruliyathu (Conferred grace on her whose fingers sport the ball, at Sri Lanka).

The woman referred to here is Mandothari, wife of Ravana. Siva appeared before her in the form of a babe. In joy she lifted the babe, hugged it and thus received the God-touch.

22) Eri moonru, Devarkku aruliyathu (Caused the Devas to thrive by the threefold fire)

It is the oblations poured into the sacrifice that sustain the Devas. Aagavaniyam, Garukapatyam and Dakshinaagni are the three sacrificial fires created by Siva. Brahmins foster these and through these, the Devas, who bless us with rain.

23) Eriyaik karam thooymai ceythathu (Purified the hands of Agni)

In Daksha's sacrifice, the hands of Agni were severed. The idea is when a criminal undergoes the ordained punishment, he stands purified.

24) Yekampatthil inithaai irunthathu (Sweetly abode at Yekampam)

At Kaanchipuram Uma performed Siva-puja in the Kampai river-bed. Siva caused a flood to arise on a sudden. To save the Linga from the sweeping flood, Uma held tight the Linga which came to be impressed with the marks of Her nipples and bangles. To declare unto the world the everlasting sweetness of consortium Siva abides in joy at Kaanchipuram.

25) Yenak kurulaikku aruliyathu (Graced the piglets)

When a sow was suckling its twelve piglets, a hunter killed it. In grace Siva became a sow and suckled them. These piglets were later transformed into men who eventually became the ministers of a Paandya. The place where Siva graced the piglets, is known as Panri Malai (Pig's Mount).

26) Yenath thol yeyiru aninthathu (Wore the tusk of the hoary boar)

One of the incarnations of Vishnu was that of a Boar. In this form he killed Hiranyaksha and prided in his triumph. At this, Siva plucked out a tusk of the Boar and adorned Himself with it.

27) Yenappin kaanakatthe natanthathu (Walked after a boar in the jungle)

At the bidding of Duryodhana, an Asura assumed the form of a violent boar and rushed to charge Arjuna who was performing tapas in a forest. Siva materialsed in the form of a hunter, walked behind the boar and killed the beast. For more details, read Kiraataarjunya.

28) Aiyam pukunthathu (Went about begging)

The munis of Taaruka forest ignored the supremacy of Siva. Both Siva and Vishnu decided to teach them a lesson. The power behind the munis was the chastity of their respective wives. Siva appeared before the wives in his form of a naked mendicant seeing which they stood forfeited of their virtue. Vishnu in the form of an enchantress appeared before the munis who too suffered a similar loss at once. At this the munis commenced a sacrifice from which weapons, beasts etc., arose to kill Siva. Siva remained unvanquished. The munis rued their conduct and became Siva-bhaktas.

29) Aiyaaru athanil Saivan aakiyathu (Became a Sivaacharya at Aiyaaru)

A Sivaachaarya of Tiruvaiyaaru went on a pilgrimage to Kasi. Years passed and he did not return. The other Sivaacharyas appropriated everything that belonged to him. The members of his family prayed to Siva to relieve them of their distress. Siva assumed the form of the Sivaachaarya who went to Kasi years ago, regained his rights and privileges and performed pooja. In other words Siva adored Siva. After sometime when the Sivaachaarya returned from Kasi, he found himself in a quandary. To resolve the problem of authenticity both of them proceeded to the adytum. Siva disappeared into Sivalinga. The fifth day of the Brahmotsava at Tiruvaiyaaru celebrates this divne event, to this day.

30) Oriyooril balakanaakiyathu (Became an infant in Oriyoor)

One Gowri, a Saivite, was married to a Vaishnavite. Her father-in-law and mother-in-law ill-treated her. Her husband was on the side of his parents. One day locking her inside the house, the others left the house. After sometime an aged Saivite knocked at the door and requested Gowri to feed him. As he bade her, she touched the door and the lock gave way. She fed the guest sumptuously. Suddenly the man metamorphosed into a stripling lad. At that hour, Gowri's kin were returning. The youth became a babe. Gowri was castigated by her parents-in-law. In no time Gowri and the babe disappeared. It was thus Siva blessed Gowri. This divine incident took place at Oriyoor.

31) Oviya mangkaiyar tholl punarnthathu (Had mystic union with picturesque women)

I frankly confess that I am unable to throw any light on this episode.

32) Kadalil Valai-Vaanan (The fisherman that cast a net on the sea)

Vide item 11.

33) Kannappar

Kannappar is hailed by the Tevaram Trio, our Saint, Adi Sankara Bhagawad Paada and other eminent Siva-bhaktas. He served Siva for six days at a stretch without food or rest and gouged his eye and applied it on the bleeding eye of Siva. When the other eye of Siva began to bleed, he was about to gouge his other eye. Siva stopped it and blessed him. St. Kannappar is for ever stationed on the right-hand side of Siva. Our Saint says that the love/ devotion of Kannappar is unexampled.

34) Karungkuruvikku aruliyathu (Blessed the Karungkuruvi)

A Karungkuruvi (a bird small in size and black in hue) was being tormented by a crow. A sage took pity on it and entrusted to it the Mrutinjaya mantra which it chanted as ordained. Siva blessed it with non-pareil puissance. The bird and its clan served Siva.

35) Kazhumalam athanil kaatchi kodutthathu (Conferred darshan at Kazhumalam)

This may refer to the darshan with which Tirugnanasambandhar was blessed by Siva and His Consort. It may also refer to the blessing gained by St. Sundarar at Seekaazhi which is also known as Kazhumalam. St. Sundarar during his pilgrimage durst not enter Kazhumalam as the very dust of the town was sanctified by the feet of St. Sambandhar who was its celebrated resident. St. Sundarar circumambulated the sacred town, when in mercy, Siva manifested before him in the sky.

36) Kandraal Vilavu yerinthathu (Smote a wood-apple tree with a calf)

Lord Krishna began his life as a cow-herd. His uncle Kamsa who was told that Krishna would be the cause of his death despatched two Asuras to kill Krishna. One assumed the form of a wood-apple tree and was planning to crush him by falling on him. The other took the form of a wild calf and was bent upon charging Krishna with all his demonic force. As the calf came running Krishna caught it and flung it at the wood-apple tree. At one stroke Krishna did away with both the Asuras. I have given the names of these Asuras in my translation of the verse dealing with them.

37) Kaattakatthu Vetan (A Hunter in the forest)

When a Chola waged a war against a Paandya–a Siva-bhakta –, Siva appeared as a hunter before the Chola and made him follow Him into a jungle where the hunter plunged into a pool. The Chola too rode into the pool with his horse and perished.

38) Kaaman udalaith thooymai ceythathu (Purified the body of Manmatha)

Siva burnt Manmatha with the ray that darted from His third eye. Later Siva revived Manmatha though thereafter he remained invisible except to his wife.

39) Kaalan uyiraith thooymai ceithathu (purified the soul of Kaalan/Yama)

When Markandeya, a boy, dedicated himself to Siva and throve well, the time when he was destined to die came. Yama himself came down to claim his life. The boy fell at the base of Siva-linga and invoked Siva's aid. Yama remained unmoved. He threw his death-noose which fell on the Siva-linga. At this Siva appeared in his Godly form and kicked Death and to death.

40) Kuthiraiyaik kondu aruliyathu (Graced with the horses)

A tradition says that our Saint spent all the money entrusted to him by the King for buying horses, for building a temple. Confronted by the messengers of the King, our Saint (inly prompted by Siva) said that the horses would arrive on a certain day. On that day Siva led a number of excellent chargers to the palace of the Paandya.

41) Sakkaram Maalukku aruliyathu (Blessed Vishnu with a martial disc)

The sprocket wheel with which Jalandarasura was slain, was given to Vishnu by Siva as a reward for his successful conclusion of his Siva-puja. When Vishnu discovered that a flower was missing from the thousand flowers gathered for Siva-puja, he gouged an eye of his and offered it as a flower.

42) Sangkam Kavarnthathu (Weaned away the bangles)

In their anger the munis of Taaruka forest cursed their (respective) wives to get born in the mercantile clan. They were so born in Madurai. Siva appeared in the streets of Madurai as a hawker of bangles. At the sight of the seller of bangles, the bangles from their hands slipped down and broke to pieces. In mercy, Siva touched their hands and decked them with bangles. By His touch they gained deliverance.

43) Salandaranai-th-thadinthathu (He killed Jalandara)

Siva, in the hoary past, cast away His wrath against Indira, into the sea. It came to assume the form of an Asura called Jalandara. This Asura waxed great in prowess and eventually challenged Siva Himself. At this Siva drew the figure of a sprocket-wheel on earth and bade Jalandara to lift it. When the

demon lifted it above his head, it cut the Asura into two. It was then added to Siva's weaponry. Sri Vishnu coveted it. He propitiated Siva by his extraordinary puja and received it from Siva.

44) Sevakan aakiyathu (Became a warrior)

When an elephant was about to devastate Madurai, Siva, in answer to the prayer of the Paandya, appeared in the form of a warrior and smote it.

45) Thakkan Velvi (Daksha's Sacrifice)

Daksha, the father-in-law of Siva performed a sacrifice to which Siva was not invited. Yet Daakshyaayani (Daughter of Daksha and Consort of Siva) chose to attend it against the protest of Siva. Daksha insulted Her and Siva. At this She caused a flame to materialize in which She immolated Herself. At this, Siva ordered Vira Bhadra to rout the sacrifice. The participants of the sacrfice were ruthlessly punished. Daksha too was killed. Later he was revived by the mercy of Siva, though the revived Daksha who earlier lost his head, had to live only with a goat's head.

46) Thanneer pandal vaitthathu (He raised a water-booth)

In a battle between a Chola and a Paandya, the warriors of Paandya, unable to endure the aestival heat, suffered extraordinary thirst. In answer to the Paandya's prayer Siva created a water-booth and stood as an attendant. With their thirst slaked the warriors of Paandya, with renewed vigour fought and triumphed over the Chola's army.

47) Tirumaal idapamaai-th-thaangkiyathu (Vishnu turned into a Bull and served as a mount)

During the battle against the Asuras of the triple skyey citadels, it was Vishnu who served as Siva's mount.

48) Nattam payindrathu (Enacted a dance)

In her frenzy, Kaali started to enact the danse macabre. Siva, in His mercy, countered her deadly dance by His own life-reviving dance and saved the universe from destruction.

49) Nanthampaadiyil Naan-Maraiyon (The One of the four Vedas at Nanthampaadi)

When most of the Brahmins deviated from the Vedic way, the Vedas almost stood denuded of their divine import. At this, Siva expounded the import of the Vedas to a chosen few at Nanthampaadi and these blessed few revived the Vedic way. This incident is said to have occurred in Madurai. Perhaps Nanthampaadi was part of old Madura.

50) Panchappalliyil Paal-mozhiyodu irunthathu (Abode at Panchappalli with Her whose words were sweet as milk)

Panchappalli is perhaps the name of an unidentifiable town. It may also refer to a bed wrought to fivefold excellence. The meaning of the above passage is not clear.

51) Pattamangkayil atta maa-siddhi aruliyathu (Conferred eight siddhi-s (occult powers) at Pattamangkai)

Vide item 17.

52) Pann sumantha paadal parisu padaitthu aruliyathu (Composed in grace a tunefully melodious song)

Siva wrote a tuneful song and gave it to Banabhadra, a musician and an ardent devotee of Siva; He bade him deliver it to Ceraman Perumal, the Sovereign of Kerala. When the indigent musician delivered it to the King, the latter bestowed on him immense wealth.

53) Patanjalikku aruliyathu (Conferred grace on Patanjali)

Adi-sesha is Patanjali. Along with Vyagrapaada he was blessed to witness the Ananda-Taandava of Siva at Tillai.

54) Paandyarkkup Paragati aruliyathu (Conferred supernal beatitude on the Paandya)

This may refer to the conferment of grace on Varaguna II or Malayaththuvaja Paandya.

55) Paathakame soru patriyathu (Transformed a sinful act into one of salvation)

When Chandeswara, the boy-saint, was performing Siva-puja, his uninformed father, kicked a pot of milk kept for the ablutions of Siva-linga. At this the boy-saint picked up a stick which became an axe. With this he severed both the legs of his father. For this, the boy-saint was blessed with a surpassing beatitude.

56) Paampai aniyaakak kondathu (Wore the snake as a jewel)

When a ferocious snake arose from the sacrifice of the Taruka-forest-muni-s to kill Siva, Siva caught hold of it and wore it as though it were a garland.

When Garuda was out to extirpate the race of snakes, a few snakes that survived, took refuge in Siva. The Lord wore them on His person and they are hailed as Siva's jewels.

57) Baalakanukku paal kadal eenthathu (Gifted the Ocean of Milk to the child)

As a child, Upamanyu, the son of Vyagrapaada, languished for want of milk and cried piteously. At this Siva bade the Milky Main reach the child and feed it.

58) Pittu amuthu ceythu aruiliyathu (Ate in grace the rice-cakes)

When the river Vaikai was in spate, the Paandya bade that every house in Madurai should send a person to strengthen its banks. A lone and old woman who survived on the meagre profits secured by the sale of rice-cakes, was unable to comply with the fiat of the sovereign. At this, in mercy, Siva appeared as a coolie before her and said that if He could, in advance, receive as wage, the rice-cakes cooked by her, He could do the job. He received his wages in kind and ate it all.

59) Piraiyai aninthathu (Wore the crescent)

Chandra (Moon-God) was married to 27 women. All of them were the daughters of his father-in-law. He was however attached to only one of them. At this the other women complained

to their father who cursed Chandra to lose his digits, one by one. He took refuge in Siva when he survived in a single digit. Siva wore that crescent on His crest thanks to which Chandra began to wax.

60) Pulitthol aninthathu (Wore the tiger's skin)

When a tiger emerged from the sacrifice of the Taaruka-forest-muni-s, to attack Siva, the Lord caught it, flayed it and wore its skin.

61) Pulimulai pulvaaykku aruliyathu (Caused the teats of a tigress to feed fawns)

A newly-littered deer was killed by a hunter. The tender calves languished sorely. Siva caused a tigress to suckle them, and saved them.

62) Malaimakalai oru baakam vaitthathu (Became concorporate with the Daughter of the Mountain)

Siva married Paarvati, the Daughter of Himavant, and made Her His left Half, for ever. This indicates His transcendence of sex.

63) Muppuram eritthathu (The three citadels–gutted with fire)

Three walled cities, wrought respectively of gold, silver and iron were owned by three Asuras. These could fly anywhere. Possessed with such power, the Asuras wrought havoc. Siva just smiled and the cities were reduced to cinders.

64) Velamputthuril vitteru aruliyathu (Gifted a spear at Velamputthur)

At Velamputthur Siva gifted a spear and other weapons to Ugrakumaara Paandya.

The message of these episodes, as observed by G.U. Pope is this: "Sivan is never appealed to in vain."

APPENDIX II
Place - Names in the Tiruvaachakam

Many shrines are referred to in the Tiruvaachakam. The villages, towns or cities which housed these temples are given below. We are not able to identify a few of them.

1)	Annaamalai	:	This is today called Tiruvannaamalai.
2)	Arikesari	:	This was known as Mullinaattu Arikesari. Nindraseer Nedu Maara Naayanaar was known as Maaravarman Arikesari. Arikesari is also a town. According to Kudantai N.Sethuraman the town is known as Kririyammaalpuram and it is situate near Ambaasamudram. Inscriptions inform us that the name of the presiding deity of this town is Mulli Naattu Arikesarinalluir Arkesari Eechvaramudaiya Naayanaar.
3)	Avinaasi	:	This is one of the seven Tevaaram shrines situate in Kongku Naadu.
4)	Aaroor	:	This is Tiruvaarur, one of the Pancha-bhoota shrines.
5)	Aanaikkaa	:	This is Tiruvaanaikkaa, now known as Tiruvaanaikkaaval, near Tiruchirappalli.
6)	Idavai	:	It is known today as Idayaanallur, near Veppatthur (formerly of Thanjavur District). It was here the Chola won a battle.

7)	Idaimaruthu	:	This is today called Truvidaimarutur. The presiding deity is Sri Mahalingam.
8)	Eengkoimalai	:	This is a hill-shrine. 'Eengkoi Ezhupathu', a work of St. Nakkirar, is a well-known work and forms part of the Eleventh Tirumurai.
9)	Uttharakosa-mangkai	:	A famous shrine in Ramnad district.
10)	Yekampam	:	This shrine is in Kaanchipuram and it is also known as Kacchi
11)	Aiyaaru	:	This is Tiruvaiyaaru. This is one of the Saptasthaana sthalams.
12)	Oriyur	:	It is near Arantangki.
13)	Kadampur	:	This is in South Arcot District near Senjikkottai.
14)	Kayilai	:	This is Mt. Kailash.
15)	Kallaadam	:	Not identified.
16)	Kavaitthalai	:	Do.
17)	Kazhukkundru	:	Same as Tirukkazhukkundram
18)	Kazhumalam	:	Seekaazhi, the town where St. Sambandhar made his avatar
19)	Kuvaippati	:	Not identified
20)	Kutraalam	:	(Courtallam) It is the place made famous by its waterfalls

21)	Koodal	:	Madurai
22)	Kokazhi	:	Not identified.
23)	Chandradeepam	:	Do.
24)	Saanthamputthur	:	Not identified.
25)	Siraappalli	:	Same as Tirucchirappalli.
26)	Sitrambalam	:	Known as Tillaicchitrambalam. Tillai is hailed as the centre of the universe. Twenty five out of fifty one hymns of the Tiruvaachakam relate exclusively to Tillai.
27)	Turutthi	:	Now known as Kutthaalam, Mayilaaduthurai taluk.
28)	Tevur	:	This is near Kivalur, Nagappattinam district.
29)	Pazhanam	:	Tiruppazhanam, near Tiruvaiyaaru.
30)	Panchappalli	:	Maybe, this is the one near Paalakodu, in Dharmapuri District.
31)	Panaiyur	:	A famous Tevaram shrine near Tiruvaarur.
32)	Paandur	:	This is near Mayiladuthurai.
33)	Paalai	:	See item 6 of Episodes referred to in the Tiruvaachakam.
34)	Puliyur	:	Puliyur is Chidambaram (Tillai).

35)	Purampayam	:	A famoius Tevaaram shrne known as Tiruppurampayam near Swamimalai.
36)	Poovanam	:	This place is about 16 kilometres from Madurai.
37)	Poovalam	:	Not identified.
38)	Perunthurai	:	Tirupperunthurai which is identified with Aavudaiyaarkoyil.
39)	Madurai	:	A well-known city. Formerly the capital of the Paandyas.
40)	Mayentiram	:	Mt. Mahendra.
41)	Vaanjiyam	:	Srivaanjiyam.
42)	Vaadavur	:	The place where our Saint made his avatar. It is near Melur which is close to Madurai.
43)	Vennkaadu	:	Tiruvennkaadu.
44)	Velamputthur	:	Not identified.

Prof. Krishnan informs me that there are three Kadampurs (Tirunelveli District, Pincode 627 714; Salem District - 636 124 and S.Arcot District – 605 802). Kallagam (Tiruchiraapalli Dist., - 621 653) may be Kallaadam.

APPENDIX III
Folkloristic Genres in the Tiruvaachakam

The strength of a song lies in its singability. Songs cast in folkloristic patterns thrive proof against the tooth of Time and razure of oblivion. Of the Tevaram Trio, it was only St. Sundarar who sang a decad, modelled on Kummi. It was our Saint who exploited the folkloristic models to a great extent. The songs of our Saint are folkloristic in form but Vedic cum Aagamic in content. It is girls, lasses and women who recite these songs with telling effect.

Subramania Bharati has dwelt at length on these models.[440] He also refers to the Tiruvaachakam as a work abounding in songs meant for singing by women. Prof. T.P.Meenakshisundaran[116] and Prof.M.Varadarajan[263] speak to the fact that our Saint's devotional songs use the various forms of folk songs which were popular among the women that flourished during his time.

Songs of Tiruvempaavai, Tiru Ammaanai, Tiru Por-chunnam, Tirukkotthumpi, Tirutthellenam, Tirucchaazhal, Tiruppoovalli, Tiruuntiyaar, Tirutthollnokkam, Tirupponoosal, Annaippatthu (a Kummi) and Kuyil Patthu keep alive a few of the folkloristic genres.

In 1903 was published a text of the Tiruvaachakam.[441] This work contains many pictures which illustrate the games played by girls as they recited the various songs.

C.S.Mohanavelu's German Tamilology[293] also contains a few plates which highlight the sport and pastime of the women.

Of Tellenam this is what Bharati says: "In the centre is placed a huge drum. It is surrounded by girls, each holding a pair of sticks. They keep time by striking the drum with their sticks and sing in harmony."

Volume Two of the Fourth International Conference – Seminar of Tamil Studies[442] was published in 1980. In this volume is included N.Murugesa Mudaliar's article: A Critique of Nhat-Cintanai. This article deals with the "Thought and Style of a Modern Tamil Saint", namely Yoga Swami. Yoga Swami was able to convey his spiritual message through songs of Kummi, Ammaanai, Unthiyaar etc.

Many of the games adverted to in the Tiruvaachakam have now become obsolete. However their names at least are preserved in the sacred works. Modern research scholars are trying their best to learn of these games and the roles they play in the lives of women. For instance Saskia C.Kersonboom-Story[252] observes as follows: " . . . we read for the first time a description of the girls serving in the temple as well as an indication of their tasks. In the hymn Tiruporcunnam ('sacred dust of gold') we find references to their appearance ... They seem to be adorning the temple in preparation of a festival: in the first stanza (lines 1-4) they suspend garlands wrought out of flowers and pearls, they place the mulaikkutam ('germ-pot'), dhupa and dipa (burners of incence and light), they sing auspicious songs (pallantu) with the names of Cakti, Comi and Parmakal ('lady of the earth') ... The

hymn Tiruporcunnam is not the only clear indication of participation ... In other songs like Tirutellenam ('tambour song' sung while beating sticks with a partner) we hear of girls of slender waist, red lips and bright smiles (line 34); in Tiruccalal, Tiruppuvalli, Tiruttonokkam the antecedents may be recognised of many types of songs from the repertoire of the devadasis as it has come down to us today. Their majority is based on folk songs and games that are accompanied by song and sometimes even by simple dance steps. Poems like Tirupponnucal ('sacred golden swing') and Tiru Ammânai go back to the Cankam themes and the Cilappatikaram ... The hymn Tiruppalliyelucci (rasing from the sacred couch) is now sung in the month of Markali (December-January) by otuvars (male singers); it was sung by devadasis till 1947." – p.23.

Vidya Dehejia[264] observes as follows: "The Tiruvachakam of Manikkavachakar (the eighth book of the sacred canon) consists of fifty-one separate hymns of varying lengths and moods. Thirteen are popular songs based on various folk themes. Manikkavachakar appears to have been familiar with the common people's daily routine and recreational activities. It came natural to him to adapt to the praise of Lord Siva the popular ballads current at the time, and his poems belonging to this category must undoubtedly have been set to music. Typical of this genre is the poem in the form of a game called Cazhal. There are songs to be sung while picking flowers, pounding aromatic powders, playing a hand-clapping game, pushing a swing." – p.63.

The Vaishnava Aazhwar Tirumangkai Mannan had also made an excellent use of folkloristic genres. The Tiruvaachakam, unlike the Periya Tirumozhi,[443] has no songs relating to Pongkattham Pongko or Kuzhamani Thooram Aadal. The first six of the ten verses of the Aazhwar (10-10) which make manifest the feelings of the heroine during her separation from the hero, are effectively based on the folkloristic paradigms. The first verse is addressed to Sempotthu (crow pheasant : Centropus rubipennis); the second to the corbie, the third to the Kuyil, the fourth to the gecko; the fifth to the parakeet and the sixth to the bantum.

It may incidentally be observed that the Aazhwar makes rich use of adages. Aazhwar's "Pillai-tan kaiyil kinname" is the same as our Saint's. "Mazhakkai ilangku por kinnam".

The Aazhwar's decad on Chaazhal celebrates Narayana; our Saint's Chaazhal celebrates Siva. In tone and content, each vies with the other.

APPENDIX IV

Adages, Aphorisms and Apophthegms in the Tiruvaachakam

"Proverbs" says I D'israeli, "existed before books."[444] They capsulise wisdom. Saints and sages, poets and philosophers as well as the common folks make use of them. Sacred writings are not the less sacred for incorporating them into their corpus. St.Appar and our Saint have employed them with telling effect. Dr.T.B.Siddhalingaiah's Hymns and Proverbs[109] contains many of the proverbs embalmed and treasured up, in all the twelve Tirumurais. Vidwan Pattuswamy Otuvaar did the compilation in Tamil. The sacred literature of the Vaishnavas abounds in adages.

Our Saint, more than the Tevaaram Trio, has accorded a high status to not only adages and aphorisms but also apophthegms. A few of them will be dealt with in this essay.

Lines 79 to 82 of Tiruvandappakuti refer to an ancient and well-known adage.

> "Unto the mirage formed by the sextuple faiths.
> The herd of long-eyed antelopes repaired,
> Driven by thirst, and with their huge mouths
> Quaffed; their thirst unslaked, they grew fatigued."

The message of our Saint is that mirages mislead; so too the pseudo faiths.

Line 162 refers to an adage, popular both in Tamil and Sanskrit. Goose-berry (emblic) is a veined fruit that rolls with ease when placed in the palm. With no difficulty one can examine it with obstruction none. When our Saint came by the beatitude

thanks to which he was enabled to behold Siva without let or hindrance, he is reminded of Nelli-fruit (emblic). He burst out in ecstasy thus: "Unto me He became an emblic in my broad palm."

Lines 59 to 66 of Potritthiruvakaval contain three aphorisms. They are as follows:

"(Nathless) grasping firm what was come by,
Like wax melting in fire, the devotees
Adore with melting minds, weep, feel thrilled
Dance, cry, sing and extol.
Even as **pincers and fools loosen not their grip**
Over that which is by them held, they too so behave,
And thrive in pure and ceaseless love.
They are ever-fixed **like the nail in a green tree.**"

Line 74 (ibid.,) refers to a time-honoured adage which is in these words: "Crying aloud, in agitation like a cow parted from its (tender) calf ..." This is almost a quotidian sight in rural India.

In verse 3 of chapter 39, this proverb is referred to, again. Our Saint says that he too should melt like the cow, (parted from its calf).

In Tirucchatakam occur many proverbs. A restless mind is usually compared to the commotion that takes place in a pot of curds which is churned by a churning-stick. This idea is treasured in a proverb which is made use of by our Saint in verse 40. "... like curd agitated by the churning-stick, I get stirred by the wiles of them whose eyes are like the fawn's." Again, in verse 30 of

Neetthalvinnappam, our Saint refers to matthuru thann thayir (like cool curd stirred by the churning stick).

Gingeli and the oil it contains have become proverbial. The advaitic relationship is best expressed by the phrase "elluim ennaiyum pol". The pervasiveness of Siva is usually likened to flower and its fragrance and also to gingeli and its oil. Verse 46 of Tirucchathakam refers to Siva–our Sire–, as pervading all things, like oil in gingeli.

Even numbers are loaded with mystical significance. The number ten is represented as composed of eight and two. The number 10 is represented by the letter ய. ய also symbolizes life/soul. In Na Ma Si Va Ya, 'Na' stands for Aanava mala, 'Ma' for Tirodana mala, 'Si' for Siva, 'Va' for Sakti and 'Ya' for soul. If one knows not oneself, then one is incompetent to assert anything ex cathedra. One is forbidden from ascending any rostrum. Our Saint describes himself as one who is unaware of his own self. The words he used are "ettinodu irandu ariyenai" (I am he who does not know what eight and two constitute). Vide verse 49, Tirucchatakam. The phrase 'eight and two' has become apophthemic.

Verse 53 (ibid.,) refers to a blind and abandoned bull that roams about helplessly in the rural area. The blind cow received better attention than a blind bull, in olden days. The cow had a manger that sheltered it.

For some reason, Siva who chose to claim many devotees, did not extend that favour to our Saint. At this, our Saint grieved sorely and lamented thus:

"Your devotees of ever-crescent glory gained
Your feet. Even after witnessing this,
Should I, here roam about like the rural
Blind bull?"

The hardship endured by the blind bull passed into a proverb.

Another proverb says that a blind cow also lows when it hears the lowing of the village kine. The lowing of the blind cow is to no purpose. Our Saint says:

"Lo, Your servitors have gained the supernal
and sempiternal world.
I have strayed away. Even as the blind cow lows
Hearing the lowing of the village-kine,
I, a bewildered alien,
Weep ... without true love for Your feet twain."-Verse 87

The proverb referred to by our Saint was a common one. We meet with this in one of the verses of Tiruvaaimozhi.

A proverb says mercifully that the great should pardon the errors of the commoners. Our Saint takes refuge under this adage and appeals to Siva to forgive him. He says:

"It is the duty of the great to forgive faults" – Verse 66.

The same thought is again thus echoed by our Saint:

"Will not the great ones bear with the falsehoods
Of them that are little dogs?" – Neetthalvinnappam – 6

God relents when the soul melts. The proverb which refers to the melting of wax in fire is known to all. Our Saint blames himself for his lack of ability to melt and says:

"Your followers who melt like wax in fire,
Adored and reached you, I did not follow them;
Alas I was born in vain ..." - Verse 88.

An apophthegm refers to the softening of a stone into a fruit. This is nothing short of a theurgy. And that is what which happened to our Saint. He says:

"With that magic that can transform a stone
Into a soft fruit, You made me,
A devotee of Your ankleted feet." – Verse 94

Verse 96 speaks of two proverbs. One of them runs counter to the Latin adage which says, 'Ex nihilo nihil fit' and asserts that God produces yield, sans seeds. The other is as follows. Men that planted a tree which turned to be poisonous will not yet fell it. Our Saint says:

"You will cause the yield without the seed ...
You have dedicated (even) me to the great devotees.
If a tree reared by one happens to be a poisonous one
One will not fell it. O Master who owns me!
I too am like that tree."

The first of the above proverbs is made use of by St. Sekkizhaar in his Hagiography.

The suicidal penchant of the moth for immolation in fire is proverbial. Our Saint compares meretricious women to the flame towards which, he – the moth –, rushes. He says:

"Like the moth that falls into the blazing fire, I fall
Time and time again into the company of dames
Who murmur sweet nothings ..." Ibid., 5

A famous adage declares that a man caught in a fatal dilemma is like an ant in the midst of a stick that burns at both ends. Our Saint says:

"I who am like an emmet caught inside a brand
That burns both ways, stand parted from You..."
Ibid., 9.

It is well known, as the adage avers, that a dog driven by thirst to a sea of potable water cannot slake its thirst all once. It can only lap and lap for quite sometime before it is relieved from thirst. God is an ocean of mercy. Yet, our Saint who calls himself a dog, can only drink it in small doses. Verse 10 says:

"Like a dog that laps little by little the sea-water,
I too partake, in small doses,
Of Your Ocean of Mercy ..."

A passenger-ship without drinking-water is the worst of distressing sights. The ship is in the midst of water and yet it is of no avail. This poverty amidst plenty is proverbial. Our Saint is surrounded by the mercy of God. Yet, all parched and dry is his soul. His jeremiad runs thus:

"Like the tongue that is dry though amidst a flood,
I too, Your gift of mercy to me, notwithstanding,
Am not freed of misery ..." - Verse 14

A liana needs a prop. A proverb describes that the hapless plight of a man is like that of a propless creeper's. In angst and agony, our Saint cries thus: "I wilt like a creeper that is without a prop…" - Verse 20

An adage describes the plight of one who is mercilessly tossed about to the plight of briars caught under the feet of fighting elephants and thrown up in all directions. Our Saint complains to Siva thus:

"Like brambles and briars caught under the feet
Of fiercely fighting elephants, I am tossed about
By my senses …" - Verse 21

Like ants swarming over a pot of ghee is a proverbial simile. Periyaazhwar makes use of this simile. Our Saint says:

"Like ants leisurely swarming over a pot of ghee,
My senses swarm over me …" - Verse 24

An earth-worm is truly a miserable creature. The ant is its deadly enemy. The suffering of an earth-worm assailed by ants has become proverbial. Our Saint says:

"Like an earth-worm amidst ants, I am gnawed
By senses …" - Verse 25

When water dries, fish perish. This common sight is preserved in an adage. When grace which sustains a soul is withdrawn, its sufferings defy description. Our Saint bewails his lot thus: "Like the little fish that wilt when dries the abundant water, I … languish …" – Verse 26.

A hardened soul becomes unfit to receive grace. Mellowness is a virtue. A proverb compares it to the ripeness of a

banana. Our Saint bemoans thus: "When will I come to Your presence with my manam made sweet and soft like the melliferous plantain-fruit?" - Verse 34.

An adage refers to the destruction of trees when fire seizes them. The loss is sudden and total. Our Saint says: "Like fire invading the bole and burning it, my senses burn and smoke."
- Verse 36.

'Like butter in fire' is an old adage. The consumption of butter is instantaneous and complete. Once poured into fire, it cannot be retrieved at all. Our Saint feels that the libidinous eyes of women are like fire and they can make a meal of anyone that is melted by them. He says: "I am like butter, sunk in the eyes (of women) which are great and raging fire." – Verse 44.

Drupels of jack-fruit attract flies. This idea is preserved in an oft-quoted adage. Our Saint says:

"Like flies swarming over the druples of jack-fruit
My thoughts hover over the buxom breasts of belles ..."
- Verse 46

A hoary apophthegm affirms thus: "You are the refuge of the girl given in marriage to you." Hinduism which accords a high status to woman, yet insists that a wife is to be ruled by her husband. A Hindu housewife is a *tyagi*. She lives not for herself, but, for her husband and children. Of necessity she follows the faith of her husband's. If by a quirk of fate, a Saivite woman becomes the wife of a non-believer in Saivism, her misery will know no bounds. Willy-nilly, she is governed by her husband. So, every true Saivite woman prays for a husband who should be a Saivite every inch. The parents, no doubt, exercise great care and

caution, when they select a husband for their daughter. At the connubium, they entrust their daughter to the permanent care of the husband. Once the wedding takes place, even parents have no hold over their daughter. If for any reason, the husband becomes an apostate, the angst and agony suffered by the wife will be boundless. Daakshyaayani – Consort of Siva –, chose to perish when her father became an enemy of Siva. Maani, more popularly known as Mangayarkkarasi, underwent hell, as her husband was an ardent adherent of Jainism. Gowri, a Saivite, suffered unexampled distress, as her Vaishnavite husband and parents-in-law treated her with utmost contempt and cruelty. Verse 19 of Tiruvempaavai opens thus: "You are the refuge of our child entrusted to your hand." The unuttered words are: "Practise Saivism and prosper."

Is there anything impossible of performance for God? A proverb says that even a stone can be softened into a soft fruit. Like verse 94 of the Tirucchatakam, verse 6 of Ammaanai refers to this miracle. Our Saint says: "He squeezed my stony heart into a fruit and soused it in the flood of His mercy." Stone is symbolic of hardened heart. The soft fruit is indeed the mellow soul.

A dog is a dog wherever it be. Everyone should be alive to this truth. Anyone who accords a royal reception to a dog will lose his esteem in the eyes everyone. A wrong and perverse act is likened to that of providing a palanquin to a dog. This is so referred to by an adage. It was Nero who made his dog a senator. He was more nutty than a fruit-cake. Our Saint felt that Siva's conferment of beatitude on him was not becoming of Siva. He felt that he was but a cur and Siva ought not to have provided him

with a royal litter. The Tiruvaachakam adverts to this a number of times. Vide verses 8 and 20 of Kotthumpi, in particular.

An adage interrogates thus: Can any peel fibre out of stone? This proverb is but in the form of a rhetorical question. It speaks of inherent impossibility. However, our Saint affirms that Siva did peel off fibre out of stone. The message is that by the grace of Siva, a hard-hearted man can become a saint. Verse 9 of Tirutthellenam and verse 9 of Tiruppoovalli make use of this proverb in a telling way.

Proverbial indeed is the patient waiting of the heron for its prey. Patience doubled with preserverence assures success in the end. Through verse 5 of Koyil Moottha Tiruppatikam, our Saint declares thus: "Seeking Your grace, I am poised like a heron that awaits its coveted prey." The same verse speaks of another proverb also. It is curds out of which ghee is obtained. However ghee does not appear on the surface. Our Saint compares the silence of Siva to the non-manifestation of ghee in curdled milk.

An adage admonishes that an abundant flood breaks a dam. This dam-bursting flood is referred to by our Saint in verse 5 of Koyil Tiruppatikam.

The commutation of a shuttle on a warp is proverbial. The heart's ceaseless agitation is likened to such commutation. A distraught lover speaks of his plight thus:

" ... ... home did I reach clean bereft
Of my reason and ratiocination.
Had ever a pair of cymbals which clang

In constant clash, did like me, suffer great,
To spend the hanging hours of a single day?
Or a weaver's shuttle? Who else could have
Suffered so?"[445]

Of his plight our Saint says:

"Like the shuttle moving to and fro on the warp,
My heart concealed in desires, wanders."
- Verse 8, Adaikkalappatthu.

The bottle-gourd is a familiar sight in rural India. The creeper is allowed to grow on thatched roof. The gourd grows to a considerable size. If it is carefully reared, it can be used as a vessel for storing water and the like. For this its top should be properly cut or pierced. An unpierced gourd serves no purpose. Its inutility is the message of a proverb. Our Saint says: "If I remain like an unbored bottle-gourd, O Siva do You feel well-pleased?" - Verse 10, Piraartthanaippatthu.

A tree laden with leaves and fruits is a sight to see. A dry, sapless tree is a pitiable sight. Of himself, our Saint says: "Will I, finding no way, wilt and languish, and stand like a tree, dried sapless?" – Ibid., Verse 11.

Every mother is an incarnation of charity (love). She is a *tyagi*. Even amidst important chores, she forgets not her child. She never fails to suckle her child timely. The reference to her affectionate care by our Saint has now become a proverb, sui generis. Verse 9 of Piditthapattha opens thus:

"Your love for me is far, far superior to a mother's
Who automatically thinks of, and suckles her babe."

A puppet has no volition. It moves about pulled by strings. A willless man who automatically obeys the behests of someone else is compared to a puppet. Buffeted by the pulls of the phenomenal world, our Saint mindlessly went about his affairs. At least he thought so. Of this plight, this is what he says:

"Void of character, penance, discipline or understanding
I strutted the stage like a leathern puppet,
Swirled and fell down and lay senseless"

- Verse 3, Anandamaalai

In the jivan-mukta state too, the soul is a puppet. The puppeteer is Siva. As Bharati[446] says:

"The twirling wheel twirls, as twirls
The twirler; nor fast nor slow it twirls;
It canst not twirl as it likes; the twirler twirls."

APPENDIX V
Fauna and Flora in the Tiruvaachakam

Akil	:	Eagle-wood [Aquilaria agallocha)
Atthi	:	Elephant
Anchukam	:	Parrot
Aravu	:	Snake
Aruku	:	Harialli grass (Cynodon dactylon)
Annam	:	Swan
Aa	:	Cow
Aanai	:	Elephant, Kaliru, Kari, Vezham and Yaanai are synonyms. Of these, Kaliru refers to male-elephant.
Aadu	:	Sheep, goat. It is also known as Takar
Aal	:	Banyan (Ficus bengalensis)
Itthi	:	White fig tree (Ficus infectoria)
Ee	:	Fly
Yell	:	Gingili (seed)
Yerumpu	:	Ant
Yenam	:	Pig / boar. Also knoiwn as Panri, Varaakam and Kezhal
Yeru	:	Bull, Lion. Yeru (bull) is also known as Ce, Vidai, Idapam (Rishaba), Maa and Kaalai
Aaram	:	Sandalwood

Uzhuvai	:	Tiger. Also known as Puli and Vengkai
Kayal	:	Carp (Labea spp) Cale fish is Barbus spp. Keliru : Also known ás Kelutthi : Fiddler-Keliru, silvery or golden, attaining 8 inches in length. 2. A fresh-water fish, brown fish, attaining considerable size, Macrones seenghale, 3. A freshwater fish bird, Macrones gulis. 4. Scorpion fish (Saccobranchus fossilis). Kendai fish is a variety of carp (Cirrhinus spp).
Kazhuneer	:	Purple / blue water-lily (Nymphae nouchalia)
Kaanthal	:	Glory lily (Gloriosa superba)
Kamalam	:	Lotus. Also known as Taamarai, Pankayam (Pangaja)and Pundarikam
Kuruntu	:	Wild lime (Atlantea racemosa) Also known as Kuruntam
Kondrai	:	Cassia / Indian Laburnum, Cassia fistula
Kuvalai	:	Blue-lily, Nelumbo (Nymphae nouchalia)
Kovvai	:	Cephalandra indica
Kongku:	:	Iron-wood of Malabar (Hopea parviflora)
Kannal	:	Sugarcane. Also known as Karumbu and Karuppu.
Karungkuruvi	:	A small bird black in hue
Khozhi	:	Bantum

Kuruku		Heron
Kokkiraku (Nandiyaavattai)	:	East Indian rosebay (Ervatamia coronania)
Kinchukam (Mullmurukku)	:	Erythrina indica
Koovilam (Vilvam)	:	Aegle marmelos
Kokku	:	Crane / heron
Kuthirai	:	Horse. It is also known as Maa, Pari and Puravi
Suravu (Suraa)	:	Shark or Sword fish
Cecchai (Vetchi)	:	Ixora cochinia
Surai	:	Bottle-gourd (Laginaria)
Tinai	:	Millet
Tengku	:	Coconut tree
Nari	:	Jackal / fox
Panju	:	Cotton / Silk-cotton
Palaa	:	Jack-fruit tree
Puli	:	Tamarind tree
Paraai	:	A rugged and knotted tree (Paper-tree)
Mayil	:	Peafowl. The reference is usually to the peacock

Garudan	:	Garuda
Kuyil (Kokila)	:	Endynamys indicus. As G.U. Pope says, "it must not be confounded with the English Cuckoo, though it is of the same species, and not unlike it in some particulars."
Nelli	:	Goose-berry, emblic
Mandaaram	:	Bauhinia purpurea
Muyal	:	Hare
Mudalai	:	Crocodile
Naai	:	Dog. There are sixty five references to this animal in the Tiruvaachakam
Mattham (IOomattham)	:	Datura fastuose
Maa	:	Mango
Naangkoozh	:	Earth-worm
Maan (Pulvaai)	:	Deer
Manjal	:	Turmeric
Moongkil (Vey)	:	Bamboo. It is of two kinds, they being the hollow and the hard
Yeru	:	Lion
Vanji	:	Salix tetraspenia
Vaazhai	:	Plantain-tree
Vilavu	:	Wood-apple
Pasu	:	Cow. It also means soul.

APPENDIX VI
Saiva Siddhantam in the Tiruvaachakam

An old Venpaa affirms thus: "The Vedas are the cow. The Aagamas are its milk. The hymns of the Four (St. Sambandhar, St. Appar, St. Sundarar and St. Maanickavaachakar) are the ghee churned out of the (curdled) milk. Sivagnanabotham is the sweet taste of that ghee."

Saivism holds that the Vedas are to be interpreted in the light of the Saiva Aagamas. The Vedas deal with the principles in a general way; the Aagamas in a specialized way. It is Aagamas which are quintessentially the Vedas. "Vedaanthatthelivaam Saiva Siddhantam" are the words of St. Umapati. In other words Sivaagamas constitute Saiva Siddhantam. As averred by Sivagnaana Siddhiyaar (Supakkam, Verse 267) "Siva agamangkall Siddhantam aakum."

The Vedas are general in nature. They have come close to Siva, but have not apprehended Him. The Aagamas, on the other hand, are more successful. Our Saint says: "When the Vedas invoked You as 'Sire', You grew lofty, deep, broad and subtle." – Sivapuraanam. Siva who is beyond the Vedas, is an incarnation of the Saivaagamas. Our Saint affirms thus: "Blessed are the feet of Him who turning into the Aagamas, tastes sweet."
– Sivapuraanam. In Kertthitthiruvakaval, our Saint says:

"On the great and aeviternal Mahendra Mount
In grace, He revealed the promised Aagamas."

Again in the same Akaval, our Saint says:

"As a fisherman He netted a shark – a great loot–,
Whence He retrieved the great Aagamas."

So the importance of the Aagamas needs no further re-telling. However both the Vedas and the Aagamas are liable to be misused or even abused. The muni-s of the Taarukaa-forest while affirming the Vedas, chose to deny Lord Siva. Siva punished them and then redeemed them. Like the muni-s mentioned above, the Aagamavaati too, conscious of the superiority of the Aagamas, may assign pride of place to the Aagamas relegating Siva's grace to the background. Of such an Aagamavaati our Saint says:

"He hid Himself in the very Tantra from those
That essayed to discover Him through that very Tantra."

- Tiruvantappakuti

All the Saivaagamas are in Sanskrit. Yet Saiva Siddhantam is known as Tamil Saivism. This has puzzled many a scholar. In fact Francis Kingsbury raised a very relevant question: "The Saiva-Siddhanta : Is it of Dravidian Origin?"[302] The main Aagamas are twenty-eight in number; the subsidiary are many more. All of them are in Sanskrit. True. The point to be remembered is that all these Aagamas were indited in the grantha script. In the dim distant past, the grantha script was evolved with Tamil letters. The script of the Tamil inscriptions and the Malayalam script bear a close affinity to the grantha. As the Aagamas were indited in the grantha, they were not cultivated by the North Indians. They have their own versions of Saivism. North Indian scholars, Das Gupta excepted, knew nothing of Saiva Siddhanta. The northern versions of Saivism, namely Paasupatam, Kaalaamukham, Kaapaalikam, Maha Vritam and

Bhairavam are anything but Saiva Siddhantam. These no doubt throve well in Tamil Naidu, in the past. However Saiva Siddhantam was not at all practised in the North. A particular school of Kashmir Saivism which advocated the Tripathaarta, flourished for sometime in the extreme north. After the advent of Abhinava Gupta this school faded out.

Again the Sanskrit Aagamas, though luminous, were also voluminous. More than a life-time was needed to master even their rudiments. It fell to the lot of St.Tirumoolar to explicate in Tamil the contents of the Aagamas in a codified form. The Tevaaram Trio, in their hymns, supplied us with invaluable glimpses. It was our Saint who eventually presented in his writings the quintessential message of the Saivaagamas. Small wonder that our Saint chose to assign pride of place to the Aagamas. The lineaments of the Aagamas were eventually presented in the Periya Puranam, which it is well known, is Applied Saiva Siddhantam. After St. Sekkizhaar, came the Santaana Aachaaryas, namely St.Meykandaar, St.Aruulnandi, St.Maraignaaana Sambandhar and St. Umapati. These blessed us with the Fourteen Meykanda Sastras which present to us the Saiva Siddhanta in all its multifoliate splendour. It is the tenets of these Sastras which constitute Saiva Siddhanta, now known as Tamil Saivism.

I am not drawing the long bow when I say that all this became possible thanks to a unique and momentous utterance of our Saint. Before I come to this, there is a need for some historicisation. Lord Siva is throned on the Mt. Kailash. However, mercifully, He faces south. Rain may fully drench a mountain

range, but it is the plains, more than the mountain range that benefit by the rain. Siva's chosen place is in the north; however His mercy wafts in abundance towards the south. He is known as Dakshinamurti (Tenmukhakkadavull), the God that faces south. It is truly the south, in particular, the Tamil Nadu, that is immersed in His mercy. Siva is therefore truly a Southerner. This idea is hinted by the Tevaaram Trio. However it is our Saint who declared ex cathedra, that Siva, it is, who is the Lord of the southern realm. The magnificent dictum of our Saint runs thus: "Tennaadudaiya Sivane Potri!" Sivan is referred to as Tennan (Southerner) by our Saint. Not only that. Our Saint describes Siva as the Paandya, the Cera and also the Chola. After the advent of such dicta, the southerners were stirred into a unique awareness of their beatitude. In this context, it should be remembered that while our Saint hailed Siva as the One who is the Lord of the southern realm, he did not fail to add immediately that He indeed is the Lord of each and every other realm too (Ennaattavarkkum Iraiva Potri).

If Siva is the Lord of the Tamilians, then Saivism/ Siddhanta is the faith of the Tamil Saivites. Therefore it is that Saiva Siddhanta is aptly described as Tamil Saivism. Tamil Saivism displays no parochial fervour. It is, as everyone knows, universal in application. It is to our Saint we owe the Tamilness of our faith. By the utterance of the single dictum, our Saint opened our eyes to a pan-optic vision which is at once vibrant and universal. No wonder our Saint is hailed as Maanickavaachakar. Yes, his every utterance is a ruby of the purest ray serene.

Siva is Pasupati, the Lord of souls, Pati is beyond the pale of the Trinity, namely, Brahma, Vishnu and Rudra. The Tirukkalitruppadiyaar describes Siva as Appuratthaar (The One who is beyond the Beyond). Sometimes He is described as the Trinity. This description needs a word of explanation. By reason of His immense grace He Himself becomes the Trinity and performs their offices. The Aagamas hail this state as "Sambu Paksha." Here the One becomes the Three. "Moovan Kaan" (Behold Him who is the Three) says St.Appar. The word *Moovan* is coined by St. Appar. Moovar is the word which is more correct, grammatically as well as numerically. However, St. Appar introduces the word *Moovan* which begins as a plural and ends as a singular. This singular word explains "Sambu Paksha", in a nutshell. "Anu Paksha" is the state where Siva animates the triad of Brahma, Vishnu and Rudra and thus governs creation etc. Ordinary souls (anu-s) get elevated to the beatitudes of the triad, by reason of their sustained tapas doubled with Siva's grace. This triad cannot know Siva. Countless Brahma-s, Vishnu-s and Rudra-s have met with death. So too Indiras. These are but ordinary men, who for some stated time, were permitted to evolve, sustain and resolve the worlds. These cannot comprehend Siva at all. Our Saint's question is couched in these words: "Moovarum arikilaar; yaavar matru arivaar?" (All the Three know Him not; if so who else can?) Verse 5 of Tiruppalliyezhucchi contains a significant passage.

"Wise men affirming that You abide in all the elements,
Ever-free from death and birth, sing hymns
And dance. Yet we have not even known by hearsay
Of those that have seen and known You."

This passage celebrates Sambu Paksha, *cela va sans dire.*

The first three verses of the Sivapuram decad beginning with the words "Bhuvam, Vali, Kanal, Punal ..." by St.Sambandhar hail Sambu Paksha. The words "Paduma nan malarathu maruviya Sivan" (Siva ensconsed on the goodly flower of Lotus) are echoed by our Saint when he speaks of 'Taamaraicchaivan' (Siva of the Lotus). It is this form of Siva which is invoked by Brahma before he commences his work of creation. It is to this St.Appar refers when he says: "Talam Kilarum taamarai aathanatthaan kandaai" (Behold Him whose seat is the petalled Lotus." – VI, 72-9).

God is *Sat. Paasam* is Asat. What is Soul? It is neither *Pati* nor *Paasam*, i.e., neither Sat nor Asat. It is what it is attached to. If it is with God and the Godly, it partakes of the nature of Sat; if it is companied with *Paasam* it becomes Asat. It has no independent status. It is therefore described as Satasat (Sat-Asat). Verse 17 of the Tiruvarutpayan[447] says:

"The Real need not perceive the unreal;
The unreal cannot perceive the Real;
Soul – the Sat-Asat –, knows both, knit to both."

This verse has its source in the seventh sutra of the Sivagnaanabodham[448] which is as follows:

"In the presence of the real all things are non-existent: so the real does not know (them). The non-real is not; so it cannot know (the real). (Therefore) that which knows both is the soul which is neither." The words of Meykandaar are: "Irutiran arivu ulathu irandu alaa aanmaa." The source of this dictum is our Saint's utterance which says: "Irandum ill ith thamiyanerke" (me who is neither this nor that), that is (Sat-Asat) – 5:26.

Again this nature of soul is subtly brought out by our Saint by a deft use of the word 'Naan' (I) in two senses. The verse runs as follows:

"In this birth, I did not gather choice flowers, chant
As ordained, the mystic pentad of letters
And strew them (flowers) at the auric and ankleted feet.
I but lay overwhelmed by the collyrium-touched eyes
Of women ..." - 41:7.

The soul of the person who gathers flowers, chants as ordained, the mystic pentad of letters and strews them at the feet of Siva, is Sat. The soul of him who is overwhelmed by women (wealth, power etc.,) is Asat. The soul has to undergo many a transmigration even to realise the existence of God and its need to gain Him. To come by the thought that God is (Devyam enpathu ore chittam) one must undergo countless births and deaths.

Paasam is threefold. It comprises the three malas of Aanavam, Mayai and Kanmam. Aanava mala, if it can be so described, is the ancestral blindness of the soul. It is beginningless. Maya is the causa materialis of the cosmos and embodiment. Kanmam is Karma. Karma is wrought by word, deed and body. The outcome may be righteous or otherwise. But it is to this twyfold Karma the soul is subject. Our Saint says:

"I, the one of cruel Karma, stand wrapped
by the concealing murk of Maya!
I am fettered by the strong twyfold rope
of merit and demerit;
My body is skin-wrapped; it everywhere covers
worm and dirt;

It is a filthy nine-gated hovel and all
My five senses cause deception ..." - Sivapuraanam

A word about the 'murk of Maya' will not be out of place here. The concealing murk is Aanava malam; Maya has many meanings and one of them refers to its inscrutable nature. Of the six important meanings of Maya, Saiva Siddhantam attached greater importance to Maya's conferment of a little light.

The Aagamas aver that malas are five in number and it is our Saint who specifically refers to this number.

Siva is gained by and through Siva. It is His gift of Gnosis to the soul that enables it to come by Siva. "I will adore His feet by His Grace" are the words of our Saint. "Yenakku ariyum vannam aruliya aaru" (the grace of knowledge conferred on me by Siva) are the words of our Saint. The final Hymn (51) of the Tiruvaachakam rapturously hails this act Siva's grace.

Saiva Siddhantam affirms that salvation is gained through the Guru. It is Siva, the Guru, who redeemed our Saint. Sutra 8 of the Sivagnaana Bhodam deals with the role of the Guru. Even after the obtainment of Guru's grace, many are the hurdles the soul should cross. Sutras 9 to 11 deal with them.

By the grace of Grace our Saint was enabled to rout all opposing forces and eventually gain Siva. What he gained is gainable by us. This gain will be ours if the Tiruvaachakam becomes ours.

APPENDIX VII
Metres employed in the Tiruvaachakam

This topic is satisfactorily dealt with by G.U.Pope.[380] Readers will do well to consult the great Pope in this connection. Hereunder are noted a few relevant points only.

Save Vanjippa, the Tiruvaachakam employs Aasiriyam, Venpaa and Kalippaa which are all met with in the verses of Sangkam poets.

Keertthitthiruvakaval and Potritthiruvakaval are cast in the metre of Nilaimandila Aasiriyappa where all lines are of equal length.

Tiruvandappakuti is in Inaikkurall Aasiriyappa.

Sivapuranam which is referred to by many as Akaval is truly a hymn in Kali Venpaa.

The second decad of Tirucchatakam is indited in Taravukocchakakkalippaa metre. Chapters 7, 8, 10 to 13, 15, 16, 31 and 38 to 40 are also in Kocchakakkalippaa metre.

Among these the seventh hymn namely, Tiruvempaavai is in Iyaltaravinai Kocchakakkalippaa metre. The rest are all in Kocchakakkalippaa metre. Of these some comprise 4 lines each and some six lines each.

The fifth decad of Tirucchatakam and chapters 17, 34, 46 and 51 are cast in Kali Viruttham metre.

There are seventy verses in Kattalaikkalitthurai metre, 10 in the first decad of Tirucchathakam, 50 in Neetthalvinnappam and 10 in Tiruppaandippatikam.

The ninth decad of Tirucchatakam employs Kalinilaitthurai metre.

Tiruvuntiyaar employs Kalitthaazhisai metre.

The decad numbers 3, 4, 6, 7, 8 and 10 of Tirucchatakam and chapters 9, 18, 20, 21 to 23, 25 to 30, 32, 33, 35, 37, 41 to 45, 49 and 50 employ the metre of Aasiriya viruttham.

The first verse of chapter 24 is in Kocchakakkalippaa and the rest are to be classified as Kattalaikkalitthurai verses according to Arunai Vadivel Mudaliyaar.

It is Aasiriya viruttham metre (289) that dominates the corpus of the Tiruvaachakam. Next in dominance is Kocchakakkalippaa metre (186). The third and the fourth ranks go to Kattalaikkalitthurai (70) and Kali Viruttham metres (41), respectively. Here, 9 verses in Kattalaikkalitthurai metre are not included as a few scholars doubt the nature of the metre. Likewise, the first verse of chapter 24 defies precise classification and is not included among the 186 verses in Kocchakakkalippaa metre.

APPENDIX VIII
The Date of St. Maanickavaachakar

Much ink was and is being spilt to fix the time when our Saint flourished. Did our Saint thrive before or after the Tevaaram hymnodists? A foot-note to the article (N.D.) 'Date of Manikkavacagar' by Prof.Vaiyapuri Pillai[403] says: "S.A.Thirumalaikkolundu Pillai, V.G.Suryanarayana Sastriar, T.Ponnambalam Pillai, Pandit R.S.Vedachalam Pillai (Maraimalaiyadikal), K.G. Sesha Iyer, Wilson, Dr.Pope, Dr.U.Ve.Swaminatha Iyer and Prof.Nilakanta Sastriar hold that the saint lived prior to Hymnists. Innes, Julian Vinson, Goudie, Nelson, V.Venkayya, T.A.Gopinath Rao, M.Srinivasa Iyengar, K.Srinivas Pillai, T.G.Aravamudan and K.N.Sivaraja Pillai stand for the opposite view."

In 1899, Tirumalaikkolundu Pillai's The Age of Manicka Vachakar was published.[404] The conclusion of Pillai is as follows: "...Manickavachakar belongs to the Sangam age, leaving his priority to Tiruvalluvar for discussion."

Prof.Nilakanta Sastri revised his view touching the date of our Saint. At page 425 of his work: A History of South India,[405] he says: "About a century after Sundara came the illustrious Manikkavasagar ... His Pandyan contemporary was most probably Varaguna II (862-85)."

High Court Vakil (Trivandram) K.G.Sesha Aiyer's Manikka Vacagar And His Date was published in Volume One of the Tamilian Antiquary.[406]

Manikka Vacagar And The Early Christians Of Malabar by T.Ponnambalam Pillai[407] is an interesting article. It is rather unfortunate that some Christians in their zeal for the propagation of their faith chose to depict our Saint as a sorcerer who weaned away the early Christians from their faith. Church History of Travancore[408] by C.M.Angur, in passing, refers to this. In his article, Ponnambalam Pillai debunks the view that our Saint should have flourished during the period between the second and third centuries of the Christian Era.

In K.Subramaniya Pillai's Manivaachaka-p-Peruman[409] is included the alleged Malayalam text of a copper-plate with its transliteration in Tamil and also a Tamil translation. To establish, if possible, the antiquity of the Syrian Church in Malabar, a faked-up copper-plate was pressed into service. It is said that this Malayalam plate is of the year 293 A.D. The document stands self-condemned. The very language Malayalam was evolved many centuries after the third century. This will suffice to silence the Christian enthusiasts.

Foot-note three (page 312) of the re-printed catalogue of Murdoch[410] is very helpful in an important way. It says: "His (Maanickavachakar's) date is somewhere between 800 and 1000 A.D. Apparently he is later than Sundaramurti, and he twice mentions a King Varaguna Pandyan who is either the Varaguna Varma who ascended the throne in 862-3, or his grandfather; on the other hand, his Tiruvembavai is quoted in an inscription of 1056-7. See the Epigraphia Indica, Volume viii; pt.8, page 319, Vol.ix, pt.2, pages 88-9; Madras Government Epigraphist Report,

1907, page 64 following; 1908, page 66; South Indian Inscriptions, Vol.2, page 384."

So Varaguna Pandyan is the one who can throw a flood of light on the date of our Saint. We can ignore the dictum of Simon Casie Chitty[411] which says that our Saint belonged to a period occurring between the fifth and the eighth centuries.

I do not desire to tire my reader with too many references. Suffice it for me to present cogently arguments which will establish beyond the shadow of a doubt that our Saint flourished only during the time of Varaguna Pandya II. T.K.Venkataraman[412] and N.Subramanian[413] support this view. Prof.C.S.Srinivasachari[414] already held a similar view.

Kudantai N.Sethuraman was a wizard in the field of archaeology. His discoveries were significant. He was a researcher endowed with inborn eminence. For over a decade he studied the inscriptions, the copper-plates, the Tamil scriptures and the writings of eminent scholars and eventually wrote a monograph entitled Naalvar Kaalam (The Age of the Four Saiva Apostles)[415] and presented it during the First International Seminar on Saiva Siddhanta, Dharmapuram (1984). He gave me a typed copy of this monograph on 12 May 1984. I cannot record in words the ecstatic joy I experienced when I studied this authentic monograph. Hereunder I give the substance of his paper dealing with the Age of our Saint.

Varaguna I (Nedumsataiyan Parantakan) ascended the gadi in A.D. 768. His inscriptions extending upto his 43rd regnal

year are extant. It can be safely presumed that his reign ended in A.D. 811 when his son Sri Maara Sri Vallabhah was coronated. During his 18th regnal year, he conquered Sri Lanka.[416] This victory is referred to in copper-plates also.

The Sri Lankans who were smarting under the defeat, eventually conquered Sri Vallabhan who was then in the evening of his life. The Ceylon Chronicle Mahavamsa testifies to this fact. The gist of this testimony is as follows:

In Sri Lanka, Senan II ascended the gadi in A.D. 851. During his reign, the son of a Pandya King rebelled against his father. Senan's help was sought in his connection. Deeming this to be the opportune hour, the King of Sri Lanka invaded the Pandya realm during his 9th regnal year and triumphed over the Pandya. The ruling Pandya King died in the battle-field. The Sri Lankan King coronated the son as the ruler of the Pandya Kingdom. The Sri Lankan assumed the title namely 'Madura Duna'. Maha Vamsam[417] indicates A.D. 860 as the year in question. The Pandya who died in the battle-field was Sri Maara Sri Vallabha. This fact is confirmed by the copper-plates of the Paandya.

According to the copper-plates of the Pandya, Sri Maara Sri Vallabha had two sons. The elder one was Varaguna known as Sataiyavarman. This King indeed is Varaguna II. The name of his younger brother was Sataiyavarman Paraantakan Vira Narayanan. Both the brothers bore the name of their grandfather, namely, Varaguna 1 also known as Nedumsataiyan Paraantakan.

Four inscriptions of Varaguna II refer to astronomical factors.[418]

	Place and Inscription No.	Period	The equivalent Year of Christian Era
1)	Ayyampaalayam 705/1905	Regnal year 8 Saka 792	A.D. 870, March 22 to A.D. 871, March 21
2)	Tiruvellarai 84/90	Regnal year 13 Vricchika month, Aswathi asterism, Monday	A.D. 875, 14th of November
3)	Savantinaathapuram 104/1947	Regnal year 13 Danur month, Avittam asterism, Monday	A.D. 875, 5th of December
4)	Lalgudi 121/1929	Regnal year 13 Danur month, Sadayam (asterism), Tuesday	A.D. 875, 6th of December

The retrospective reckoning of the time on the basis of these inscriptions will reveal the fact that Varguna II ascended the gadi sometime between March and November of A.D. 863. This King's Tiruneitthaanam inscription belongs to his fourth regnal

year[419] (A.D. 866-67). The younger brother of Varaguna II was also known as Kone Paraanthakan. The two brothers lived in amity. As the younger brother is known by the epithet KONE, his coronation might have taken place at about A.D. 866. The elder brother coronated the younger as the Prince.

A careful examination of the facts concerned shows that Sri Maara Sri Vallabha had three sons. The eldest who sought the help of the Sri Lankan King and who became the King of Madurai in A.D. 860 did not rule for a long period. In about three years' time he was chased away by Varaguna II. After this, with the co-operation of his younger brother, Varaguna II became the ruler.

Pandya Kulodaya[210] speaks to the following facts. A brother of the second Varaguna drove him away from Madurai. Then Varaguna became a recluse. He eventually came to Tiruvaadavur and was blessed by Vathapuri Nayakar (Maanickavaachakar). It is by the blessing of our Saint, Varaguna regained his throne. Pandya Kulodaya also states that our Saint was the chief-minister of Varaguna. It also narrates the episode relating to the metamorphosis of jackals into steeds and other incidents.

Varaguna II is always referred to as the King. However his younger brother Vira Narayanan, as the prince, was in the helm of affairs. A copper-plate of Vira Narayanan of A.D.911[420] refers to Varaguna II as a great Siva-bhakta and that inscription was engraved at a time when Varaguna II led a life of tapas.

That our Saint was the chief-minister of a Paandya is well-established. Our Saint himself makes many a reference to this Paandya. Facts mentioned above show clearly that Varaguna II was indeed the King in question. That Varaguna was a great Siva-bhakta and that he was highly religious and well-versed in the sacred lore of Saivism are facts borne out by the Tiruvaachakam. Two passages from the Tiruvaachakam to prove these will suffice. Our Saint was over-joyed to find that his King had become a Jivan-Mukta and had thus transcended transmigration. Says our Saint:

"You granted divine deliverance to the Paandya
annulling his abidance in inferno, paradise
or fourfold earth; praise be!"[421]

When speaking of something arcane and occult, our Saint not only expresses his inability to comprehend it but proceeds to assert that the Paandya, a sadhaka par excellence, also cannot comprehend it. Says our Saint:

"For the death of the deathless darkness dense, and for
The splendorous revelation of all things,
He induces the light of understanding. Lo, even
The Paandya whose flag sports the signum of fish
Is not valiant enough to speak of this ..."[422]

The Paandyan hailed by our Saint is indeed Varaguna II. Varaguna I (A.D. 768 to 811) was a great Vaishnava-bhakta. His grandson Varaguna II is hailed as a Siva-bhakta by the copper-plates of Paandya, the Tirukkovaiyaar of our Saint, the hymn of St.Pattinatthar and also the Sanskrit work, namely, Paandya Kulodaya. Verse 306 of the Tirukkovaiyaar says: "Varagunanaam Thennavan yetthu Chitrambalatthaan ..."[423] (The Lord hailed by

King Varaguna Paandyan abides at Chitrambalam…) Again verse 327 (ibid.) says: "Puyal ongu alar satai Yetravan Chitrambalam pukazhu mayal ongu irum kali yaanai Varagunan …" (King Varaguna hails Chitrambalam whose Lord sports the flood on His long, extensive, malted hair; reveling in joy, his elephants appear inebriate …).[424] This passage contains – or, does it conceal? –, a vital fact. The King is referred to as the current ruler. Not only that: he has an elephantry of mighty puissance. So, Varaguna II, the sovereign bhakta continues to be the sovereign of the realm.

We can therefore say with aplomb that our Saint flourished during the reign of Varaguna II (A.D. 863-911).

APPENDIX IX
Homer Nods

Foreign scholars who write on Hindu scriptures, wittingly or unwittingly, sometimes commit errors, mistakes and even blunders. Some of our Indian scholars too, it is unfortunate, follow such foreigners, in their slushy footsteps.

Robert E.Hume is a very eminent scholar. He is at home in the Upanishads. His celebrated translation of 'The Thirteen Principal Upanishads' is getting reprinted frequently. His excellent opus 'The World's Living Religions' was first published in 1924. A revised edition of this work was published in 1959.[425] The author's preface to the fourteenth printing is included in this edition. At page 34, he says: "Manikka-Vasagar, another low-caste Hindu of South India, in the eleventh century, taught .." Earlier, in the same page, he refers to Tiruvalluvar as a low-caste Hindu. Now the reader knows that the dicta of Hume are obviously erroneous. Obviously he could not have referred to our Saint in this fashion, had he not been supplied with this erroneous information by someone. I do not know who this 'someone' is. Hume did not know Tamil. Yet he says: "His Tiruvasagam ("Sacred Utterances") is generally regarded as the most beautiful poem in the Tamil language."

S.Krishnaswami Aiyangar M.A., Ph.D., Professor of Indian History And Archaeology, University of Madras is the author of Some Contributions of South India to Indian Culture.[426] This work is remarkable in many respects. At page 216 he says: "This group consists of the Tevaram of the three most prominent

of the devotees: Sambandar, Appar and Sundara. The next is Tiruvasagam, Tiruvisappa and Tiruppallandu, all of them the work of Manikkavasagar." Our Saint is the author of the Tiruvaachakam and the Tirukkovaiyaar. To attribute authorship of other works to our Saint is utter balderdash. The author's observation at page 241 that the work of our Saint excel others 'in form and in feeling' is true.

At page 25, Of Human Bondage And Divine Grace[427] Dr.V.A.Devasenapathi says:

"Question : The Lord of Tillai's court, by cool palms
girt, whence honey drips,
Then entering does a mystic dance perform;
What is that, my Dear?

Answer : Had He not enter'd there, all the wide earth had
quick become Abode of demons armed with
flesh-transfixing spears."

The above is the author's English version of a verse from the Tiruvaachakam. The word "oottu" is mistaken by him for 'Veettu/Veetu'. The translation gets derailed and causes havoc. Dr.Devasenapathy is an acknowledged authority on Tamil Saivism. Yet he too erred as his vision was blurred.

R.K. Das is the author of Temples of Tamilnad.[428] At page 271 we find the following entry in the glossary. "Manickavachakar : One of the famous Saivite saints or Nayanmars connected with Avadayar Koil and Tiruvachakam." Sixty three are the Naayanmaar and Manickavaachakar is not one of them. No doubt he is one of the Four Apostles of Saivism.

Avadayar Koyil is a place. The Tiruvaachakam is an opus. The clubbing of these two is likely to cause tohu-bohu.

Jain Brothers published a monograph entitled 'Wilfred Noelle Dravidian Studies – A Review' in 1965.[429] At page 31 we meet with the following observations (1) "The number of these Nayanmars and Alvars is 63." (2) The eighth Tirumurai known as Tiruvachakam is the work of Manikka Vachagar." Even a school boy knows that there were sixty three Naayanmaar and twelve Alvars. These belong to different faiths. They cannot be clubbed together. Again the Eighth Tirumurai comprises two works, they being the Tiruvaachakam and the Tirukkovaiyaar.

In 1974 was published History of Saivism by Dr.Pranabananda Jash.[430] The author is utterly unfamiliar with the history of Tamil Saivism. At page 96 he says: "Following the teaching of Manikkavacakar which is in consonance with the teaching of the Sivagnanabhoda of Meykandadeva ..." This dictum touches the very peak of anachronism. St.Meykandar flourished during the 13th century and our Saint during the ninth century.

It is well known that the hagiography of the sixty three Naayanmaar goes by the name Periya Puranam. At page 83 Jash says: "Thus among the Nayanars we have the names of Pugal Cola-Narayanar, a Chola King of Uraiyur. The existence of the female nuns like Kulaccirai Nayanar, wife of the minister Mangayarkkara Sujar, and others clearly show that they did not make any distinction of sex." The author speaks of Saivite nuns – an order unknown to Saivism. The nun who is referred to by the

author is described as the wife of a minister. We have never heard of a nun who is at the same time a housewife. Kulaccirai is a male. He served the Paandya King as his chief-minister. Mangayarkkara Sujar is described as a minister and a male. Obviously the reference is to Mangkayarkkarasi, the queen of the Panadya. Fortunately Dr.Jash's work still remains unknown to the students of Tamil Saivism.

At page 44 of N.Subramanian's An Introduction To Tamil Literature,[431] the author says: "The Tiruvaachakam (600) and the Tirukkovaiyaar (400) constitute his (St.Maanickavaachakar's) contribution." Obviously the reference is to the number of verses. The Tiruvaachakam comprises 658 verses, not including a few of doubtful authenticity. N.Subramanian's observation is incorrect. We are alive to the greatness of N.Subramanan. We will therefore deem his error a mere peccadillo.

An Encyclopaedia Of South Indian Culture[432] was published in 1983. At page 319, our Saint is referred to as one of the significant Naayanmaar. At page 321, it is sated that our Saint flourished during the eighth century. In the same page it is also stated that the Tiruvaachakam comprises 650 songs. This work abounds in other errors too with which we are not here concerned.

Krishna Sarma is the author of Bhakti And The Bhakti Movement (1987).[433] At page 224 the author observes that while Meykanda Deva, Arulnandi, Marai Jnana (Sambandhar) and Umapati are revered as Santanaacharyas, Appar, Sambandhar, Manikkavachakar and Sundarar are treated as Samaacharyas. The

author mistakes the term Samaya Acharya for Sama Acharya and proceeds to build a fanciful theory on his mistake. He also asserts that the Santaana Acharyas were superior to the Saivite Four. He is unaware of the fundamental fact that the Samaya Acharyas are held in greater veneration. Again Foot-Note 2 at page 224 says that the caste of Sundarar is not known. Every Tamil knows that St.Sundarar was an Aadi-Saiva, i.e., a Sivaachaarya.

Slaves Of The Lord by Vidya Dehejia[264] was published in 1988. It is true that Vidya is a well-known scholar. However her knowledge of Tamil Saivism and South-Indian Vaishnavism is anything but adequate. The work under review abounds in errors galore touching the Saivite Naayanmaar. However it is to be said to her credit that she had dealt with the life and times of our Saint with greater caution. As many as 89 exquisite plates form part of her work and these enhance the value of Vidya's opus.

Paul Younger's The Home Of Dancing Sivan[434] (1995) deals with the traditions of the temple of Nataraja at Chidambaram. This work is dedicated to the memory of the late-lamented Krishna Sivaraman from whom many Western scholars learnt much about Saiva Siddhantam, and to Susanna Oommen Younger. Paul Younger is known as Periya Annan among the western Saiva Siddhantins. His is a well-indited work. At page 196, he says: "Manikkavacakar then settled down in a retreat near Citamparam and wrote his two great works, the Tirukkovaiyar and Tiruvachakam." It is well known that the Tiruvaachakam is a collection of hymns sung in many holy places of which Chidambaram is one.

G.V.Tagre's Saivism[435] (1996), inter alia deals with Saiva Siddhantam also. Page 67 of this work points out that our Saint flourished during the period A.D. 660 to 692. This is not so. In the same page, the author states that the Periya Puranam treats of our Saint. This is a blunder. Then, the author says that during the time of our Saint, Chidambaram was a centre of Buddhism. This too is a grave error. Again, his dictum that the Tamil (Saiva) saints were not experts in Vedic lore, is fallacious. Many hasty generalizations of the author mar his work.

The Oxford Dictionary Of World Religions edited by John Bowker[436] (1997) is an extraordinary work of reference. The entry relating to our Saint occurs at page 613. Here it is stated that our Saint took up residence at the temple of Nataraja in Chidambaram. Obviously the contributor of this passage is utterly ignorant about even the basic facts relating to the temples. No one is permitted to live in a temple. Again, he has misspelt the initials of Pope. They are G.U. and not G.V. The years of publication of G.U.Pope's translation are mentioned as 1903 and 1970. Pope's work was first published in 1900 at Oxford. The Madras University brought out three re-prints, of course, one in 1970.

A New Account Of The History And Culture Of The Tamils by P.Ramanathan[437] (1998) deals with the major findings of the recent research and writing in the field of history, archaeology etc. The following observation is met with at the end of page 79 and the beginning of page 80. "From the 7th century began the revival of Brahmanical religion under the Saivite Nayanmars and the Vaishnavite Alwars. The most important of the Nayanmars – Tirugnanasambandhan, Tirunavukkarasar and

Manickavasagar belonged to this period." Here our Saint is referred to as a Naayanaar. This is an error.

A Concise Encyclopedia of Hinduism by Klaus K.Klostermaier[438] (1998) is a useful compilation. However, it is not free from errors. At page 113 it is stated that our Saint lived between c.650-715 C.E. This is incorrect. The author also refers to our Saint as a Naayanaar. The worst of the compiler's blunders is as follows. He says that our Saint is the author of Tirukkovaiyaar which describes the love between Siva and Parvati. It is rather difficult to meet with a more erroneous dictum.

Contribution of Tamil Nadu To Sanskrit by Dr.V.Gopalakrishna (1999)[439] is a well-researched work. However the following observation occurring at page 271 is errorneous. "Saint Manikkavachakar's (9th century) Vazhtthuntiruvakaval in the Tiruvaachakam is Sivapurana." The term Vazhtthuntiruvakaval conveys no meaning at all. If the term be Vazhutthumtiruvakaval, it makes sense. Unfortunately Sivapuranam does not belong to the genre of akaval. It is set in Kali Venpaa metre.

Glossary Of Hinduism by T.Rengarajan[331] (1999) is said to contain information on all important areas of Hinduism. At page 197 we meet with the following entry. "Manikavasagar : Nayanmar and Saiva saint." The writer should have known that the word Nayanmar is the plural of Nayanar. A saint can only be a Nayanar if his name is mentioned in the Tirutthondatthokai. Our Saint is not a Naayanaar.

Hephzibah Jesudasan is the author of Count-Down From Solomon[333] (1999), Volume Two. The work deals with the Tamils down the ages through their literature. So, the main title of this volume is inappropriate. I need not remind my readers of the observations I have made earlier, about Mrs.Jesudasan. Her Solomonophilia detracts very much from her knowledge of Tamil. At page 21, she says: "Cuntarar's list of sixty three Nayanmars does not include him (Manikkavacakar), and his is too considerable a name not to be specifically mentioned." In a way Cuntarar is found fault with by Mrs.Jesudasan, for his omission. That Cuntarar could not have included our Saint's name in his hymn is obvious. Our Saint came to be born more than about a century after Sundarar's ascension. At page 19 Mrs.Jesudasan says: "Cuntarar, belonging to the eighth century, is the third of the trio." At page 21, she says that our Saint "seems to belong to the ninth century." This is also borne out by facts.

Again she says: "We do not know the real name of Manikkavacakar." Had she studied the hymns of Nampi Aandaar Nampi, she could have learnt of the real name of our Saint who was called Sivabhatthiyan.

At page 31, she says: "... we have to observe that he (Maanickavaachakar) is the first Tamil writer to use the beautiful words *ezhai pankalan* (poem 7:32). "He who shares life with the poor," for God. These words are among the currency in circulation among the Tamil Christians today: *ezhai pankalan*."

The word (y)ezhai means woman. Siva is concorporate with Uma. So he is hailed as Yezhai pankalan. Pankalan means

pankai aalukindravan (the one who holds and makes his own the share). The word yezhai also refers to the poor. According to the current Christian usage of the term yezhai pankaalan, nothing significant is achieved. The result is, the poor are made still poorer.

I am reminded, here, of a remark of Prof.K.R.Srinivasa Iyengar relating to the double jeopardy he suffered a few decades ago. The great Professor said: "First, he mispronounced the word and now he says: 'How musical it is.'"

Should Homer nod, what are we to do?

NOTES

1. SIVAPURANAM

The word Puranam means : (1) that which is ancient and (ii) that which is perfect perfection. St. Tirugnaanasambandhar refers to the eighteen Puranas expounded by the sage Suta by the phrase 'Sutan oli maalai' (the Sonal Garland of Suta), and exhorts all men to cultivate them. Sage Suta was not a Brahmin by birth. However he was a guru par excellence and all Brahmin saints adored him and as it were, wore his hallowed feet on their crown.

Namasivaya is the name of Siva, also known as Nandi. "Nandi naamam Namasivaayave" are the words of St.Sambandhar. Naamam is the same as the Latin nomen. Namasivaya also means: "Obeisance to Siva." The Vedas are known as the TRAYEE, they being the Rg, the Yajur and the Saamam. The Yajur Veda is the central Veda. It comprises 101 Saakas (branches). The central Saaka which is the fifty-first is known as Sri Bhodaayana Saaka. This is made up of seven Kaandaas (parts). The central Kaandaa, namely the fourth, constitutes the Sadarudreeyam. The fifth *prasna* is the central prasna of the Sadarudreeyam. In it is the Anuvaaka where occur the words "Namaha Somaayacha Rudraayacha." In the heart of this Anuvaaka, we meet with the following, namely 'Namaha Sivaayacha'. Namasivaya, the mystic pentad of letters, is therefore the message of the Vedas. The mystic pentad has many forms. 'Sivaya' is the essence of the mystic pentad. St. Appar is the author of Tirumurais 4, 5 and 6. The central Tirumurai is the fifth made up of one hundred decads. The fifty-first decad on Tiruppaalaitthurai comprises eleven

verses. Of these, the sixth is the central verse in which occurs the quintessential form of the mystic pentad, namely Sivaya.

Strictly speaking the first line of Sivapuranam should be translated as follows: "May Namasivaya flourish ! May the name of the Master flourish!" However, my translation runs thus: "Blessed is (the name) Na Ma Si Va Ya ! blessed are the Lord's feet!" In my humble view the spirit of the original is brought out better in my translation. A word of explanation is here needed. The Old Testament reveals no greater name than Job's. He was put to the worst of tests by Jehovah. The Devil's Advocate was the Devil himself. Job suffered loss after loss. This is what the first Book of Job says.[454] "While he was yet speaking, there came another, and said, "Your sons and daughters were eating and drinking wine in their eldest brother's house;[19] and behold a great wind came across the wilderness, and struck the four corners of the house, and it fell upon the young people, and they are dead; and I alone have escaped to tell you.

"[20] Then Job arose, and rent his robe, and shaved his head, and fell upon the ground, and worshipped.[21] And he said, "Naked I came from my mother's womb, and naked shall I return; the LORD gave, and the LORD has taken away; blessed be the name of the LORD."

Both Saivism and Vaishnavism affirm that God's name is, in a singular respect, more potent than God. *Vaachya* is God; *Vaachaka* is His name. Maxim 14 of the Mumukskuppati declares that the name of the Lord excels the Lord Himself. Maxim 15 says: "Though the Lord remains far away, this (vaachaka) stays near and renders help."[455] The idea is the grace of the Lord is of easier access through the chanting of

the Lord's name. Maxim 16 affirms thus: "During the dangerous crisis of Draupadi, it was the divine name (of the Lord) that blessed her with interminable saree."

Addressing a disciple Sri Ramakrishna Paramahamsa said : "You must have heard about the tremendous power of faith. It is said in the Purana that Rama, who was God Himself – the embodiment of Absolute Brahman – had to build a bridge to cross the sea to Ceylon. But Hanuman, trusting in Rama's name, cleared the sea in one jump and reached the other side. He had no need of a bridge."[456]

St. Aandall said : "Utthaman per paadi" and not "Utthamanaippaadi". Utthaman is the Lofty One (God). The saint said that they should sing His name which is superior to singing the Lord Himself.

'A single utterance of the Lord's name' says Namadeva 'creates panic among sins.' No wonder our Saint assigns pride of place to the Lord's name and then hails His hallowed feet.

Namasivaya is the foundational mantra. It is sthula (gross) Panchaakshara. Here, sthula stands for palpable sublimity. Sivayanama is shukshma (subtle) Panchaakshara. *Sivayasi* is ati-shukshma (extraordinarily subtle) Panchaakshara. The two letters Si and Va (Siva) constiute Kaarana (causal) Panchaakshara. The single letter 'Si' is mahakaarana (great causal) Panchaakshara.

Every one is entitled to chant Namasivaya. To chant even mentally the other types of Panchaakshara, one should have undergone initiation.

Naathan thall Vaazhka : Blessed are the Lord's feet. The goal of the soul is the feet of Siva. The reference is always

to the twin-feet of Siva. They constitute the Palladium for the soul. I feel pained to say that Pope, K.M.B. and Iraianban's translations, in this connection, are erroneous.

The feet of the Lord are symbolic of His Gnosis as well as Grace. Hence the need for an icon/idol to worship. If God is formless, then He is without feet. No puja is possible. The idol worship of Hinduism is significant. Owing to its impact, even Christian missionaries who are ever out to condemn it, are persuaded to adore the feet of the Lord. Winslow,[457] a Christian missionary concludes the Preface to his Dictionary thus: "At the feet of Jehovah-Jesus, it is humbly laid; to all Missionaries among the Tamil people, it is respectfully dedicated."

Line 2: Blessed are the feet … to wink: Siva is at once transcendent and immanent. Tamil Saivism equates 'uyir' (life) with soul. Siva is the Life of life (uyirkku uyir). He never parts from the soul. However this does not represent Moksha. The abidance of Siva in the soul is Siva's nature. It is the sempiternal abidance of the soul in Siva that is hailed as Moksha.

Kokazhi	:	Said to be the name of a place which is as yet unidentified. According to me it is symbolic of the soul.
Gurumani	:	The Gem of a Guru. Siva is the First Guru.
Aagamam	:	The Vedas are to be construed in the light of the Saivaagamas.
Vekam	:	Speed / haste / agitation / commotion

It has reference to the fever of mind which begets unrest. God of Herbert spake thus :

"If goodness lead him not, yet weariness
May toss him to My breast."

Pigngnakan : Pigngnakam is said to be a head-ornament. Siva wears His matted hair in the shape of a crown sometimes. So is He hailed as Pigngnakan.

Nimalan (Ninmalan) : God is both Amalan and Nimalan. He is Amalan who does away with mala-s. He is Vimalan who is everfree from mala-s.

Chinta : It is mind-heart according to David Buck.

I will adore His feet by His grace : Prayer is a gift of God to the devotee. K.M.B. quotes Arndt who says: "Prayer comes from God and goes to God."

"The One with an eye ... look on me" : This is known as chakshu-diksha.

"Grass, herb ... utterly fatigued." : Soul is deathless. However the bodies it assumes successively are legion. Not only that. Even in a single existence, man undergoes many phases. The saint in the morning becomes a devil during night. He who is vibrant one day, becomes stone-like a few days hence. Within a life are lived many lives.

"Lo ! I have this day, beheld Your golden feet and gained deliverance !" : This is line 32 in the Tamil original. And our Saint lived on earth for 32 years only.

'You abode in my soul as Om' : Om (Aum) is Pranava. It comprises A (Akaram), U (Ukaram), M (Makaram) and that which is known as half a matra. 'A' is symbolic of Brahma, 'U' of Vishnu, 'M' of Rudra and half a matra of pure Siva.

Siva, the supreme is beyond the Trinity. Half a matra is the subtle form of Naada.

Yiyamaanan (Yajamaan) : The officiant of the sacrifice.

'beastly manam' : Manam is not mind. Manam is evolved out of Maya (matter). Mind is consciousness. Manam is described as beastly. It is usually likened to a monkey. You may tether the monkey, but you cannot tether its pranks.

'the weal of melting in love' : Tears of contrition are salvific in nature. Genuine tears flow uninduced.

'You deigned to come down on earth' : At the hour of *iruvinai-oppu* (neutralization of Karma and Karmic resultants), Satthi-nipaatham (descent of Grace) takes place. Grace comes in the form of a Guru. The Guru may be Siva Himself or a man animated by Siva. To claim our Saint, Siva Himself descended down on earth.

'flawless flame' : God is light. The flame of this light benignly burns without lamp, wick or oil. It is Swayamjyoti, Paramjyoti, the Effulgence of the Empyrean. It is pure and purifying as well as beginningless and endless. Also is it infinite.

'To me … worse than a cur' : Our Saint deems himself as one who is worse than a dog. Such contrite deeming eventually gained for him the redeeming Grace of Siva. The animal 'dog' is referred to 65 times in the Tiruvaachakam.

'You … are more merciful than mother!' : A mother's love for her child is unique. Only God's love for His devotee excels the love of a mother. A Jewish adage says: "God could not be everywhere and therefore He made mothers." Joseph Addison was a God-fearing man. Of him this is what Macaulay[458] says: "The last moments of Addison were perfectly serene. His interview with his step-son is universally known. "See," he

said, "how a Christian can die." The piety of Addison was, in truth, of a singularly cheerful character. The feeling which predominates in all his devotional writings, is gratitude. God was to him the all-wise and all-powerful friend who had watched over his cradle with more than maternal tenderness ..."

'O salvific Arya' : The word 'Arya' is a much-misinterpreted word. Max Muller used this word to refer to a race and he misquoted the Veda to buttress his misinterpretation. After some years he rued his action and owned his fault. From 1871 till his death he iterated and reiterated the fact that the word Arya(n) could only mean a family of languages that included Sanskrit, Greek etc. In 1888 he made the following announcement which is quoted by Navaratna S.Rajaram.[459]

"I have declared again and again that if I say Aryan, I mean neither blood nor bones, nor skull nor hair. I mean simply those who speak the Aryan language ... To me an ethnologist who speaks of Aryan blood, Aryan race, Aryan eyes and hair is as great a sinner as a linguist who speaks of a dolichocephalic dictionary or a brachycephalic grammar."

Our Saint refers to Siva as an immortal Arya in line 22 of Keertthitthiruvakaval.

St. Appar says that Siva is an Arya and a Tamil.[460] The word Arya stands for rectitude, uprightness, integrity and nobility.

Vidwan Tyagaraja Chettiyaar addressed his guru Mahavidwan Meenakshisundaram Pillai as Arya.

'O One that dances in dense darkness!' : This darkness is the murk of soul. Only when the soul begins to perceive the

dance, it becomes aware of its great boon, and by degrees, emerges out of its immured prison.
'You are with and without joy and sorrow!' : God is free from joy and sorrow. However as He is associated with souls that experience joy as well as sorrow, He is said to be with and without sorrow.
'recite this hymn … realizing its import' : The meaning of the hymn is the hymn itself. Constant and continuous cultivation of this hymn paves the way to Salvation.

2. KEERTTHITTHIRUVAKAVAL

This chapter is a multiple hymn of praise.

Cf. " … both heaven and earth shall high extol
Thy praises, with the innumerable sound
Of Hymns and sacred songs …'[461]

Many of the episodes occurring in this hymn partake of the nature of myth, fable and legend. These abound in all scriptures. They play a vital role. We therefore quote hereunder the enlightening observations of an extraordinary scholar – Sir Ponnambalam Ramanathan –, who was a polymath.

"The proper meaning of 'myth' from Greek *mythos* (word of mouth or tradition), and *fable* (from Latin *fibula* derived from *fari*, to speak), and "legend" (from Latin *legenda*, derived from *legere*, to read), is a story of remote antiquity transmitted, either by word of mouth or by writing (scripture), to faithful and law-abiding people in many parts of the world, according to their fitness to hear and understand such things.

"This story relates to the evolution-and-involution (*srishti-layam*) of the universe as ordained by God. The inmost faculty (anthak-karanam), the senses, the mind, the reason and the will of the people are so liable to be obscured and distorted by maleficent forces, invisibly working in their hearts, that uplifting communications soon miscarry, if not watchfully guarded. With the decline of faith in God (bhakti), and the growth of materialism and sensualism, the term *myth*, *fable* and *legend* have in western countries come to mean something concocted and fanciful. In countries where there is no real religion, no faith, no apt interpreters of them, skepticism and scoffing will quickly spread and audaciously criticise the things that make for the elevation of the soul, even as the 'advanced' school of theological criticism known as the Tubingen School of Germany, and the faithless criticisms of Bishop Colenso of Natal on the Pentateuch, having misconstrued Biblical history and tradition and promoted atheism, notwithstanding the assurance of sages, who having been blessed with actual knowledge of God, that in due time 'self-love' or selfishness, or the folly that the body and the likes and dislikes of the flesh are the best part of humanity, will gradually decline when one marries and begets children, and neighbourly love or altruism or a preferential interest in the welfare of others, who have a natural claim to depend on us, will grow in us, and that again develop into 'philanthropy', or love of men, regardless of language, land and creed, and that again into 'Godly love', or love of all living beings apart from the bodies they inhabit. Their further assurance is that, along with the maturing of love in these ways, our knowledge

of things grows broader, loftier and deeper, and makes us fit for fellowship with God."[462]

The Keertthitthiruvakaval abounds in episodes and place-names. These are explained in Appendices 1 and 2.

The sacred feet … abide in all entia :

Cf. (i) "Blessed are the feet that part not from my bosom even for the time the eyes take to wink." - Sivapuranam.

(ii) O Lord that dances in dense darkness.

The feet that dance chase murk away.

Line 6 of this hymn makes this clear. It says:

"They have totally chased my murk away!"

Proclaimed them through His five visages :

The main Aagamas are twenty-eight, commencing from Kaamikam and concluding with Vaatulam. These twenty-eight Aagamas were taught to Pranavar and twenty-seven others by Siva. Each was taught an Aagama. The first ten Aagamas are called Siva Bhedam and the rest Rudra Bhedam. Siva sports five countenances. By the visage Satyojaada, Kaamika, Yogaja, Chintya, Kaaranam and Ajita were taught; by the visage Vaamadeva, Tirta, Sukshma, Sahasra, Anjumaan and Suprabheda were taught; by the visage Aghora, Vijaya, Nirvaasa, Swaayambhuva, Aagneya and Vira were taught; by the visage Tat-purusha, Raurava, Makuta, Vimala Chandragnaana and Mukhabimba were taught, and by the visage Eesaana, Prorgita, Lalita, Chitta, Santaana, Sarvottama, Paarameswara, Kirana and Vaatula were taught. These were respectively expounded to the sages Kausika, Kaasiba, Bharathwaja, Gautama and Aagastyya.

Various and variform … are His dispositions:

These observations apply also to Uma who in Her fierce form is hailed as Kaali. Bharati[463] says:

"She who changes and changes and still further changes
And again changes; She who is change itself…"

The opulent One : Selvan: Siva is truly the opulent One. St.Sambandhar calls Him Selvan and affirms thus: 'Selvan Kazhal yetthum selvam selvame' (Opulence is come by through the hailing the ankleted feet of Siva – the opulent One).

Karu aar soti (joti): The flame from which Siva emerges and into which He disappears.

In the bright isle south of Tevoor : According to Siva Sri Arunai Vadivel Mudaliyaar, the bright isle is Sri Lanka. Tevoor, he says, is Tevai – a name of Rameswaram.

Lines 106-124 : The following are the nine of the ten royal insignia of Lord Siva : (1) River – Bliss; (2) Drum – Naada; (3) Weapon – Trident; (4) Garland – Kazhuneer; (5) Country – Paandya Realm; (6) Town – Uttharakosamangkai; (7) Name – Deva-deva; (8) Mount – Steed; (9) Mountain – Grace.

If the word *Kodi* in *Neetrukkodi* refers to Kodi, then the flag of the Lord also finds a place here. Kodi also means cloth, which is here bedaubed with ash and therefore does office for a flag.

He bade me … to Tillai : For conferment of apotheosis, Siva chooses the place for His devotees. Nambi Aaroorar was bidden to proceed to Tiruvaaroor, St. Appar to Tiruvaaimoor and our Saint to Tillai.

Having bidden our Saint to proceed to Tillai, the Lord of Mt.Kailash also enters Tillai to abide thither in His majestic splendour. This Akaval ends thus:

"The supreme Lord of Kailash
Which is vibrant with mystic sounds,
With the devotees that followed Him, entered
The radiant Puliyoor and sweetly abides there."

It can thus be seen that this Akaval which begins with an invocation touching Tillai ends in Tillai itself.

This Akaval ends as do the Sangkam poems. 'Malai Kizhavone' is the phrase that concludes this Hymn. 'Kundru soozh irukkai naadu Kizhavone' is the last line of Malaipadukadaam. The phrase 'Malai Kizhavone' concludes both Tirumurukaatruppadai and Perumpaanaatruppadai.

3. TIRUVANDAPPAKUTI

Some of the observations of G.U.Pope preceding his translation of this hymn are significant. He says: "This poem has an introduction of twenty-eight lines, after which the praises of Civan are intermingled with somewhat intricate but ingenious allegories. The whole partakes of the nature of a rhapsody, – not without some sublimity, – and can be fully appreciated by those only who have studied the whole of Caiva system ... It is an imitation, it would seem, of the Sanskrit Catarudriya, or Hymn to Rudra. Yet Civan – the Auspicious – is imagined by the Tamil Caivites quite otherwise than by the northern and more ancient authorities. Civan in the south is the Guru, the friend, almost the familiar companion, of His votaries, and is addressed with a mixture of awe and of simple affection that has a peculiar effect ..."

He further says: "The idea of lines 13-16 is peculiar to the Caiva system, which teaches that there are three great

processes carried on by Civan, the Supreme, in the universe. In the beginning of each aeon He evolves the phenomenal universe, and through countless ages sustains it as the theatre of births and deaths – of the whole drama of metempsychosis, and at the end of each aeon He destroys, or involves the phenomenal universe in its primal elements."

Again he says: "This (Caiva) system invites us to contemplate the universe at the beginning of each aeon awaiting the action of the Supreme. Existence is eternal; it is subject to what are called deluges, or overwhelming catastrophes, in which all the heavens, and all the regions of the abyss, all worlds, and all beings, are restored to their rudimental condition, after which, by the will and operation of Civan, they resume their normal manifestations. What exists at the beginning of an aeon?

"First, we have the Lord, PATI, Civan, Peruman. He is the First Cause of all things: the only GOD.

"Inseparable from Himself – dwelling in Him, – is His personified energy or CAKTI, his bride, – said to be the originator, source, fountain, beginning of all emotion, action, wisdom and grace."

In the last two paragraphs with which Pope's introduction ends, he unwittingly commits a few errors. He says that souls are definite in number. This is an error and a grievous one at that. The souls are infinite in number. His consequential observation that the number of embodied souls diminishes is an error that flows from his earlier error.

On scrutiny … that streak into a house:

Cf. (i) Nihil ab illo vacat; opus suum ipse implet. (Nothing is void of God; He Himself fills His work.) - Seneca.

(ii) L'espace est la stature de Dieu. (Space is the stature of God.) – Joubert.

(iii) Summarum summa est aeternum. (The sum total of all sums total is eternal.) – Lucretius.

(iv) But how can finite grasp Infinity?[465]

Lines 1 to 12 speak of a great many scientific truths. We provide hereunder the basic facts relating to space. Light travels 1,86,000 miles per second. In one year, it covers 6,000,000,000,000 (six billion) miles. This is called the light year. The Milky Way is composed of billions and billions of stars. Of these, the sun is one. From the centre of the Milky Way, the sun is 32,000 light years away.

If the sun were hollow it could contain many hundreds of earths. There are stars which can each contain thousands of such suns. There are thousands of other stars which can contain such stars. The Milky Way contains 200,000,000,000 stars. There are many such Milky Ways in the known universe.

Two entries from A Dictionary Of Science[466] are given below:

GALAXIES. Extra-galatic nebulae. The *stars* of the universe are not evenly distributed throughout space, but are collected by gravitational attraction … into some 10^9 giant clusters called galaxies. Each galaxy contains about 10^{11} stars. The sun is one of such a number of stars in our own Galaxy (the Milky Way) which is itself a member of a Local Group of galaxies … The galaxies are separated from each other by enormous distances, the nearest galaxy to the Milky Way being some 16

x 10^5 light years away. Galaxies are either elliptical or spiral shaped ...; a very few however appear to have no regular shape.

GALAXY, THE. The Milky Way. A cluster of some 10^{11} stars, one of which is the *Sun*. The Galaxy is a flat disc-shaped spiral structure, approximately 10^5 light-years across, with a slight bulge at the centre. The *solar system* is situated quite close to the central plane of this disc at a distance of about three fifths of its radius from the centre.

Of world's scriptures it is the Tiruvaachakam which spoke ex cathedra of the spherical shape of earth and heavenly bodies and gave scientifically true glimpses of the universe. Our Saint very pointedly brought to the notice of wise men "the spherical and heavenly bodies of the Cosmos," "their limitlessness, their uberous and multitudinous forms" and also observed that their number exceeds a thousand millions. The word million denotes a high number which can also refer to trillions.

When dealing with the infinite space, even a trillion (million millions = 10^{12}) "can become a laughably small figure ..."[467]

He, the eternally ... and absorption: St. Appar says : "A hundred-crore Brahmas perished; so too six-crore Naaraayanas; if one can count the sands of the rising Ganga the total will relate to the deceased Indiras; the endless One is Siva only."[468]

Heinrich Zimmer's observations[469] are pertinent: "From the human standpoint the lifetime of a Brahma seems to be very lengthy; nevertheless it is limited." When the Great

Dissolution occurs "all become resolved into the divine ... A state of total re-absorption then prevails for another Brahma-century, after which the entire cycle of 311,040,000,000,000 human years begins anew."

He is the hoary One ... billions of things its virtue: These lines make it clear that the evolution, maintenance and resolution of the universe are the acts of Siva, that godlings can confer lesser beatitudes on their devotees, that the fire in the Sun burns thanks to the grace of Siva, that the Moon owes its coolth to Him, that He is the animator of the elements and that each of the countless things owes its virtue to Siva. As Senaca remarked: "Nothing is void of God; He Himself fills His work."

He is the concordant ... is aware: Siva plays on the Veena during the interregnum that prevails between the Grand Dissolution and the New Creation.

He is ... to bibles unknown: Scriptures come under the category of Paasa-Gnaanam. They know not Siva. In this sense they are biblia abblia (books that are no books). The Greek adage : 'mega biblion, mega kakon' (big book, great evil) is significant.

He is the One who creates ... release!: Bondage is birth; release from bondage is Moksha. These are known as *maraitthal* and *arulal*. By His concealing grace, He causes the soul to get born again and again until it becomes ripe for conferment of moksha.

He is the Lord-God claimable by everyone! : The concept of perdition is unknown to Saivism. The compassionate Siva can never condemn anyone for ever.

He is male, female and neither of either!: These are spoken of as Avan, Avall and Athu (He, She and It) by the Sivagnaana Bhotham.
I beheld Him with my eyes: A sight of Siva is a blessing. The beholder gains the beatitude par excellence. It is against the concept that a darshan of God kills the beholder.
He is concorporate with Her ...: God is nought if He is not Mother also, which is why Mahamuni Milton conceives God as both masculine and feminine. Commenting on his words 'brooding ... madest it pregnant,' Alstair Fowler says: "Not a mixed metaphor, but a deliberate allusion to the Hermetic doctrine that God is both masculine and feminine."[461]
Lines 66-95: We are in humble agreement with Pope who says that these lines "are well nigh untranslatable, for they contain a subtle and intricate allegory, by means of which the grace of the manifested Civan, who is praised under the title of 'Cloud,' is set forth. The idea is (1.66), that the infinite sea of rapturous supreme felicity is Civan, but – (1.67) as the cloud in the monsoon season sucks up water from the sea, and rises to black masses that cover the sky while all the phenomena of the wonderful outburst of the beneficent but also fearful monsoon are exhibited, – so does the Supreme manifest Himself as the Guru, the Object of love, and Giver of grace to His worshippers. In the monsoon season, lightnings flash from one end of the sky to the other, crested torrents sweep down over the hills, bearing with them uprooted plants and trees, and not unseldom huge snakes that have been disturbed from their rocky mountain hiding-places. The various kinds of 'Gloriosa' spread forth their beautiful flowers like supplicating hands, while every valley and hollow is filled with water. Meanwhile,

as the heat is most intense just before the burst of monsoon, the poet pictures a troop of thirsty antelopes, deluded by the mirage which seems to offer them refreshing streams and shade: disappointed they are left to die of thirst in the wilderness. Meanwhile the pain of the fierce heat has ceased. Down the gorges of the hills, the torrent rushes, and is received into tanks prepared for it by the expectant husbandmen. These lakes are fragrant with beautiful flowers, and on their banks the maidens have kindled fires with aromatic woods, at which they dry their hair and garments after the refreshing bath. The cultivators may now sow their seed and expect a rich harvest. All this is the work of the black clouds which draw water from the sea to fertilize the earth. In these lines every particular of the description has its mystical meaning, which hardly needs illustration. The student will compare VIII.61-64."

Deigned to come … my mortal frame: Purification of the body precedes the purification of the soul. The following verse occurring in the Puranam of St. Kannappar makes this clear.

"Even before he beheld the Lord whose matted hair
Sports the crescent, His looks of grace were cast on him;
All the fetters of his life slipped away;
Under the shade of His lustrous light he was wrought
Into the form of very Love."[470]

Lines 126-141: To searching Brahma … hid Himself from me: Insincere devotion is pursued in vain. It is a betrayal. The betrayer of God is betrayed by everything.

Cf. "I FLED Him, down the nights and down the days;
I fled Him, down the arches of the years;
I fled Him, down the labyrinthine ways
Of my own mind; and in the mist of tears

I hid from Him, and under running laughter.
Up vistaed hopes I sped;
And shot precipitated,
Adown Titanic glooms of chasmed fears
From the strong Feet that followed, followed after.
But with unhurrying chase,
And unperturbed pace,

Deliberate speed, majestic instancy,
They beat – and a Voice beat
More instant than the Feet –
'All things betray thee, who betrayest Me."
- The Hound of Heaven.[471]

Lines 163: Solluvathu ariyen vaazhi ... This I know not to set in speech: St. Sekkizhaar could not include in his Hagiography of the Sixty-three saints, our Saint. However his devotion, reverence and admiration for our Saint knew no bounds. He incorporates into his Hagiography the thoughts, concepts and indeed the very vocables and phrases of our Saint. In the Puranam of Yiyar Pakai Naayanaar verse 32 begins with the words 'Solluvathu ariyen vaazhi.'

Lines 170-182 speak of the transmutation undergone by our Saint's body. He is now a Maheswara Siddha of Suddha-Marga, in other words, a Suddha-Yogi. St.Sekkizhaar says that St.Upamanyu is always surrounded by Suddha-Yogis (Suddha Yogikall soozha). The transmutation above referred to, is well explicated by Dr.V.V.Ramana Sastri in his essay entitled, The Doctrinal Culture and the Tradition of the Siddhas.[55]

"The natural body of man is formed of impure matter (asuddha-maya). But the riddance of impurity, induced by

transmigrational cleansing, is but artificial, and cannot therefore compare favourably with the supernal grade of natural purity characteristic of pure matter (suddha-maya), out of which impure matter has evolved. Impure matter is always corruptible, just as pure matter is always incorruptible ... Till the body of asuddha-maya is thus transmuted into one of suddha-maya, bodily death, and hence transmigration, cannot cease, even in the absence of karmic liability as the asuddha-maya, however cleansed, cannot be rid of its corruptible quality ... The body incorruptible is named *pranava-tanu* (body consisting of Om). The man with the pranava-tanu is known as jivan-mukta, being in touch with both the world of impure matter and the realm of pure spirit. But his touch with the world of impure matter is bound to be only of short duration, as he is on his way to permanent spiritual freedom (*para mukti*), a state in which he will find himself in the realm of pure spirit, in a transfigured body of glory and power, rid of every point of contact with the world of matter, pure and impure. This transfiguration of the jivan-mukta's body of suddha-maya into the *para-mukta*'s body of maha-maya, that is to say, into the body of glory and power, called the jnana-tanu or 'spiritual body,' of the finally redeemed, occurs when, at the end of his stay in this world in his pranava-tanu for the sole purpose of guiding the spiritually qualified, the jivan-mukta permanently takes leave of the realm of matter, sensible and insensible, pure and impure, and suddenly disappears with his body into space in broadlight." [That is how our Saint disappeared into the aakaasa sthala of Tillai in the presence of Chidambaram Dikshitas in broad daylight. Vallalaar refers to

this and apostrophizes our Saint as 'Vaan Kalanta Maanickavaachaka' – T.N.R.]

. . . .

"The transmutation, when complete, does not outwardly interfere with the relative disposition of the bodily parts; only their vitality is manifestly maintained on a ceaseless supply of unseen extra-physical nourishment. Though seemingly opaque, the transubstantiated body neither casts a shadow nor leaves a footprint. A slashing sword plunging through it can no more make an impression upon it than upon the air. It cannot be felt by touch or handling. The effect of the transmutation of the body into the mantra-tanu (body consisting of the sacred formula) empties the refined body, made up of impure maya, of the remnants of its ponderous, corruptible material, and charges it instead with imponderable, incorruptible, deathless, ethereal substance, and thus makes of it a fitting tabernacle of purity and incorruption for the indwelling life ..."

" ... The four classical South Indian apostles of Agamic Saivism, forming a class by themselves by reason of their outstanding spiritual powers and graces, to wit, Manikkavacaka, Vagisa (Appar), Jnanasambandha, and Sundara, as well as the bulk of the reputed Saiva Agamic saints, canonized or otherwise, in the Tamil districts and their environs, like Auvai, Mular, Ahappey, Pambatti, Kaduvali, Idaikkadar, Karuvirar (He who does not return to the womb – T.N.R.), Siralan (the Child conferred with a fresh body after his death, by Siva – T.N.R.), Kumaradevar, Muttutandavar, Venkadar, Arunagiri, Bhadragiriyar, Sivavakyar and Tirumalikaittevar, belong to the glorious tradition of the

Suddha-marga of the Jnana Siddhas and are known to have passed over by simple translation, untouched by corporeal death."

4. POTRITTHIRUVAKAVAL
[THE SACRED HYMN IN PRAISE OF SIVA]

Lines 9-10: Yet he could not ... with ease:

The feet of Siva are as accessible as they are inaccessible. Horeb is the symbol of inaccessibility and Sinai of accessibility.

Lines 11-12 : Souls survive ... emmet:

Four are the sources for breeding: (1) Andajam (egg), (2) Swetajam (sweat), (3) Uthbijam (seed) and (4) Sarayujam (uterus). Seven are the kinds, they being, (1) Devas, (2) Mankind, (3) Animals, (4) Birds, (5) Reptiles, (6) Aquatics and (7) Flora. The total number of these species is 84,00,000.[472]

Devas	:	14,00,000
Mankind	:	9,00,000
Animals	:	10,00,000
Birds	:	10,00,000
Reptiles	:	11,00,000
Aquatics	:	10,00,000
Flora	:	20,00,000
Total	:	84,00,000

Lines 14-24 : Human embryo ... sea of sorrows:

Dr. G.U. Pope has omitted to translate lines 14 to 24.

The child en ventre sa mere undergoes untold hardships. St.Pattinatthar says:

"A man and a bashful woman get yoked
In loving and sweet union;
The gamete that flows in riotous tumult
Mingles with the woman's.
The seed – the minuscule-dew in size,
A mere droplet –, enters into the womb,
Becomes the blot of an embryo
Resembling a lotus-bud or tortoise,
And gradually gains a human form
With eyes, body, mouth, ears, hands and legs
During the space of one and nine months
At the end of which
It quits the woman's womb
And slips down on earth."

- Anatomical Song.[473]

Dr. Gna.Rajarajeswari says: "In twelve weeks, the foetus grows nine c.m. long. Though it weighs only 14 grams liver, kidney, lungs, brains and all else get formed."[474]

Bal Phondke says: "A human egg weighs only about a millionth of a gram. The sperm which fertilizes it adds another five billionth of a gram. Yet the child which develops from it in nine months weighs about 3,500 g. This increase in mass of one billion times is achieved by the processes of growth and differentiation. Multiplication of cell number is an obvious part of growth but it also involves a complicated pattern with different centres growing at different rates and different times. Simultaneously with the multiplication some of these generalized cells are transformed into specialized ones so that

they can undertake specific jobs. This is differentiation. This is achieved at the expense of the ability to divide. Therefore, in general, the more specialized or differentiated a cell, the less it is likely to divide."[475]

… he survives … his learning: Many have bemoaned the emptiness of learning. A few sayings are given below.

1. Much learning doth make thee mad. – N.T. Acts, xxvi, 24.
2. Then grew the learning of the schoolmen to be utterly despised as barbarious. – Bacon, Advancement of Learning.
3. Learning, that cobweb of the brain,
   Profane, erroneous and vain. – Butler, Hudibras.
4. How many perish in the world through vain learning.
   – Thomas A Kempi's.
5. A learned man is an idler who kills time with study. Beware of his false knowledge: it is more dangerous than ignorance. – Bernard Shaw.

Elsewhere our Saint had declared that he would not seek the learned.

The herds of hoary *pasu*-s yclept kin: Relations are inherited critics. Their criticism takes place more in one's absence than in one's presence.

Thus affirmed the ones versed in the Vedas: These are learned enough to misquote.

The while citing Sastras to buttress their 'truth'.:

Cf. "Sastras are a mixture of sand and sugar."

- Sri Ramakrishna Paramahamsa

The Lokayat … cruelly-venomous serpent

Lokayats, also known as Charvakas, are described as the Indian materialists. This appears to be a near-correct

description. Charvakam is a faith which has no faith in any faith.

An atheist in India, according to the Hindu tradition, is not a disbeliever in God; he is a disbeliever in the Vedas. By efflux of time disbelief in God is equated with atheism.

Naastikam (disbelief in God) is nothing new to India. The reader will do well to go through 'The Role of Atheism in Indian Thought' by N.N.Battacharya.[476] He says: "The assertion that most of our traditional philosophers were stark atheists is likely to appear strange and even fanciful – the fact remains that only two of the major philosophies can be considered pseudo-theistic."

It is good to remember that "the earlier exponents of the Nyaya-Vaisesika school excluded God from their system."

Battacharya also says: "According to the Samkhya, the assumption of God is ontologically irrelevant and logically repulsive because it is unproved."

Again he says: "God has no room also in the philosophical system of the Jains." He further says: "Earlier Buddhism recognises only five masses of elements (Khandhas) which constitute world. These elements are impermanent and without any substance, and therefore require no creator."

"The Charvakas and the Lokayatikas" says Battacharya, "believed that the world is a spontaneous growth promoted by the chance-combination of material elements, that no intervention of God is needed in creation."

St. Appar's admonition runs thus: "Nataiyai mei endru naatthikam pesaate" (Believe not the (false) way and articulate atheism.)[477]

Our Saint condemns Naatthikam (disbelief in God).

Some of the twentieth century Naatthikar were great intellects. Mark Twain and Betrand Russel were confirmed atheists. The answers given by Russel in a series of Television interviews were later published as a book.[478] Hereinbelow are given the question put to him and his answer:

"What is it that's made man, over the centuries, demand religion?"

"I think mainly fear. Man feels himself rather powerless. There are three things that cause him fear. One is what Nature can do to him. It can strike him by lightning or swallow him up in an earthquake. And one is what other men can do – they kill him in war. And the third, which has a great deal to do with religion, is what his own violent passions may lead him to do – things which he knows in a calm moment he would regret having done. For that reason most people have a great deal of fear in their lives and religion helps them to be not so frightened by these fears."

This answer which is threefold, more or less, squares with the Hindu concepts of (1) aatiyaanmikam (aadhyaanmika) which relates to physical and mental afflictions caused by worry about one's self, (2) aati-taivikam (aadhi-daivika) which relates to afflictions caused by fate or supernatural agencies and (3) aatipautikam (aadhi-baudika) which relates to afflictions caused by the elements or earthly beings other than one self.

It is not necessary here to place before our reader all or even the main arguments for or against atheism. Suffice it for us to refer him to the following sayings.

1. Si Dieu n'existait pas, il faudrait l' inventer. [If God did not exist, it would be necessary to invent him.] – Voltaire.

2. Si Dieu n'est pas dans nous, il n'existe jamais. [If God is not in us, He never existed.] – Voltaire.

3. Dieu t'a fait pour l'aimer, et non pour le comprendre. [God has made thee to love Him, and not to understand him.] – Voltaire.

4. En punti vattatthidai-p-pukku nindraanaiyum poy enpano? [How can I deny Him who burst into the mandala of my buddhi and thither abides?] – St. Appar.

Lines 59 to 71 have been mistranslated by A.K.Ramanujan.[464]

O Siva who sports a triumphant Bull in Your flag: The Bull is Rishaba-Deva who embodies DHARMA.

O Fruit that peeled the fibre off the stone: This dictum is both literally and metaphorically true. When Michael Angelo scrutinizes a block of stone or marble, he beholds in it a prophet or a great personage. His mind and his eyes concentrate on the form. His hands chip off what does not belong to the figure beheld. In the end the figure rid of its encumbrances emerges gloriously.

"With chiseled touch
The stone unhewn and cold
Becomes a living mould.
The more the marble wastes
The more the statue grows."

Sonnet, Michael Angelo, tr. by Mrs.Roscoe.

In a similar fashion, Siva rips off from the pasu (soul) its recondite accretions and restores it to its pristine state, the

while quelling its Aanava-mala with which it is associated beginninglessly and then makes it a fit receptacle to receive His grace in full measure.

O Saiva, praise be! : Siva is hailed as Saiva. Saivas are of many types. Sivagnaana Yogi speaks of them in his commentary. A clear explanation relating to Maha Saivas, Aadhi Saivas, Anu Saivas and Avantara Saivas is furnished by Arunai Vadivel Mudaliyaar.[479] Siva is Anaadhi Saiva. Aadhi Saivas are Sivaacharyas otherwise known as Siva-Brahmins. St.Sundarar and St.Pukazhtthunai are Aadhi-Saivas.

O Way, praise be! : Siva is both the goal and the way leading to it.

O liberal and dark Cloud, dear as eyes, praise be! : Line 95, Tiruvandappakuti describes Siva as MEKAN (THE CLOUD).

You pervade the earth and endue it with virtues five ...
... ... The ether with a single virtue,:

Both Vedantam and Saiva Siddhantam affirm that the elements are endowed with their respective virtues. Vedantam goes a step further and discusses the distribution of such virtues among the elements and this will be explained a little later.

Aakaayam (Aakaash/Space/Ether) is the base which supports everything. Vaayu (Wind) like space partakes of pervasion. Its virtue is motion. Teyu (Agni/Fire) is endowed with Rupam (Form) and it also has, in a measure, the virtues of Space and Wind. Appu (Water) is endowed with taste (relish), and in a measure has the virtues of Space, Wind and Fire. Pritivi (Earth) has, in a measure, the above four virtues and its especial virtue is Gantam (Scent).

In this context, a word of explanation relating to what is called pancheekarana is essential. Verse 41 of the Kaivalya Navanitam says:[480]

"41. He divided the five elements into ten (viz. by halving each), and the half (of each) into four. Thus leaving untouched one half, he compounded the four portions with the (other) four portions. What thus originated, is fourfold: the gross material body, the mundane embryo, the world and sensation."

The equation furnished by Aarani Kuppuswami Mudaliyaar[481] in a tabular form is truly enlightening.

Ether (Akasa)	½	Vaayu	½	Teyu	½	Appu	½	Pritivi	½
Vaayu	1/8	Akash	1/8	Akasa	1/8	Akash	1/8	Akash	1/8
Teyu	1/8	Teyu	1/8	Vaayu	1/8	Vaayu	1/8	Vaayu	1/8
Appu	1/8	Appu	1/8	Appu	1/8	Teyu	1/8	Teyu	1/8
Pritivi	1/8	Pritivi	1/8	Pritivi	1/8	Pritivi	1/8	Appu	1/8
Akash	1	Vaayu	1	Teyu	1	Appu	1	Pritivi	1

Verse 12 of Atma-Bodha reads thus.[482]

"One's past karma, with the five elements
In their fivefold self-division and interaction
Builds this gross body
As a theatre of pleasure and pain."

The notes furnished by Dr.K.R.Srinivasa Iyengar succinctly explain pancheekarana. The great Doctor says: "The gross body is built out of the five elements (space, air, fire, water, earth); in five stages (pancheekarana), each of these elements divides into two halves, and one of the halves into four equal parts (each 1/8 of the whole); and each

undifferentiated half combines with the differentiated 1/8 parts of the other four elements."

O Siva that owns … all the realms: These two lines are fraught with extraordinary significance which is explained in Appendix.

O Monarch of the montane realm, praise be!: The montane realm (Malai Naadu) is Kerala. It is closely associated with Tillai-Ambalam. The word Ambalam means temple. The Keralites refer to the temple only as Ambalam. I am persuaded to think that the three thousand Dikshitas of Tillai have a close nexus with Kerala. About fifty years ago they wore their tufts like the Keralites. Their very temple which is Tillai-Ambalam closely resembles the traditional temples of Kerala. An inscription says that when there was a need to renovate the golden roof of Tillai's temple, craftsmen from Kerala were commissioned to do it. When Kootruvanaar beseeched the Tillai-Brahmins to invest him with the great crown, they said: "We invest not with crown any, other than the one that comes from the hoary Chola dynasty." After this refusal, they chose among them a family and bade them abide at Tillai and guard the glorious crown with great circumspection. Then the Dikshitas left for Kerala. Vide the Puranam of Kootruva Naayanaar.[483]

O Light beyond the Turiya: Turiya is the fourth state. It is not the ultimate state. In the realm of bliss doubled with grace, true bliss abides for ever beyond the penultimate state which is Turiya. It is to this ineffably great beatitude of Ananda, the reference is here made.

Puraana Kaarana: The word purana indicates perfection. 'Puraana Kaarana' is therefore translated as 'Cause Absolute'.

5. TIRUCCHATAKAM [THE SACRED HUNDRED]

Verse No.

(1) Perspiration bedews ... feels dreadful ecstasy: Religious experience is predominantly numinous, marked by many stages in progress. At one stage it is mysterious, fearful, awesome and at the same time delightfully fascinating. "Otto (Rudolf Otto) spoke of the *mysterium tremendum et fascinans*, the mystery which evokes fear and awe, and yet also attracts and fascinates.'[484]

The word 'Kai' occurring in the fourth line means discipline and not 'hand'.

(2) I will not seek ... but Your devotees: Even a jivan-mukta should ever be in the company of the holy devotees. Vide sutra 12, Sivagnaana bodham.

Compare this verse with Periyaazhwar's which begins with words: "Unakku pani cey..."

(3) Oh for the day ... their manam-s: The holy live to please God and not men. They are dead to the world. The jest and scorn of the worldly people do not touch them.

(5) Tapas : This word defies translation. Tapas indeed is

"................ dreadful abstinence
And conquering penance of the mutinous flesh,
Deep contemplation, and unwearied study
In years outstretched beyond the date of man."
- Shelley

(6) O Thief: The devotee is privileged to address his deity thus in Hinduism. Saivites and Vaishnavites address

their Gods as Thieves. Sri Rudram hails Siva as the Chief of Robbers, for Siva steals, not something which is physical but something which is subtle. He steals the bhakta's heart. Sri Krishna is a butter-thief. Butter is the human heart.

(9) Siva, my Lord, ... ruled me: Our Saint deems himself worthless. Not so Siva. It is servitorship that counts.

(10) You elevate ... inferior in station: 'The poor and the lowly' referred to in this verse are the true devotees of Siva. These enjoy a privileged position. They are blessed with the preferential right to worship Siva. This right is not granted even to Devas. St.Sekkizhaar says: "Devar othungkatthirutthondar midaiyum Selvatthiruvaaroor" (Devas step aside and the divine devotees throng to adore Siva: such is Tiruvaaroor). –The Puranam of Yeyarkone Kalikkaamar, verse 32.

(11) I but play-act: Bhakti knows no self-sufficiency. Our Saint's devotion is absolutely sincere. Yet he would rate it as play-acting. St.Appar's servitorship is of the highest order. Yet he deemed even that as insufficient and prayed for 'serivudai adimai' (intensely devotional servitorship).

(13) I value not proferred rulership: Our Saint is after servitorship and not rulership. It is only the Devil that covets Kingship. Satan said:

"To reign is worth ambition though in hell:
Better to reign in hell, than serve in heaven"

- Paradise Lost, Book Two, Lines 262-63.

(14) I sweep not … leep them not: Sweeping clean the temple premises, leeping them and acts as these constitute charya.

(15) Verse 15 inculcates the truth that Siva is all, though all is not Siva.

(16) The celestials bless you that they may flourish: To bless means (1) extol as holy and (2) to invoke divine favour upon. We bless God to get blessed.

(19) The Vernal Lord: Manmata, the God of Love.

(20) You cause yourself ruin:
Cf. "You suffer from yourselves; none else compels."
- The Dammapada.

(23) Through this verse our Saint bemoans his insufficiency.
Many feel self-sufficient; but their sufficiency is pseudo.

(24) Ever buffeted by the flooding current of guileful passion:
Cf. "Infinite passion, and the pain
Of finite hearts that yearn."
- Robert Browning, Two in the Campagna.

(25) You are Many; You are the One … :
God is One only; but He pervades all multiplicity.

(26) … me who is neither this nor that:
Cf. "The Real need not perceive the unreal;
The unreal cannot perceive the Real;
Soul – the Sat-Asat –, knows both, knit to both."[485]
Soul is neither God nor Matter. Matter cannot cognise God, and God need not cognise Matter. It is the soul that can know of both, as it has a nexus with both.

(28) He heard all things without listening: God has no organs of sense or knowledge, for He is KNOWLEDGE.

(29) He did away with my dread ...: Freedom from fear is a gift of Siva or Siva-Guru.

(30) Lo, we are not subject to the suzerainty of anyone;

Nought do we fear ... : This is the very message proclaimed by St. Appar. As Gandhiji said: "Fear God and none else." Bharati said: "We will not serve as the slaves of anyone on earth; we will but serve the Absolute, the Perfect One, and thus flourish."

(32) O cadaverous heart!:

Cf. (i) "He hath the sore which no man healeth,
The which is known as lack of heart."

- John Gower, Confessio Amantis. BK. IV, ll. 334-35.

(ii) "With every pleasing, every prudent part,
Say, what can Chole want?" – She wants a heart."

- Pope, Moral Essays, Epis. ii, ll.159-60

(33) ... Your pseudo intellect as well as your glory:

Cf. "Vain wisdom all and false philosophy."

- Milton, Paradise Lost, Book ii, l.565.

(37) "... fail to dash ... Primal Lord? :
Alienation for God is death indeed.

(40) ... to foster ... clothe me: One should eat to live and not live to eat.

(41) ... a two-trunked tusker: It is hands that tell a man apart from an animal. The elephant's trunk is like a hand. Even this hand-like limb does not make it a man. Our Saint says that his possession of a pair of hands does not make him a man. Even if an elephant is

possessed with a couple of trunks, it will still be an animal. Our Saint concludes that he is like a two-trunked elephant which is still an elephant.

(42 and 43): Verse 42 speaks of our Saint's vision of God. The vision does not last. It is like witchery and not beatitude. In verse 43 our Saint prays for the true beatitude which will everlast.

(44) I am a like a fledgling: A fledgling by itself is a helpless creature. It needs the constant care of its mother. So too, our Saint craves for the care of Siva, the Universal Mother.

(46) as oil in sesame seed: A stock simile that tellingly defines the advaitic concept.

(47) This verse celebrates God's impartiality.

(49) You caused me … the podium: See Appendix 4.

(54) I lack that love … how can I rise at all?: Love animates and uplifts. Lack of love debilitates and causes ruin.

(57) I brought about my ruination: God is never to be blamed. It is man who is the author of his fate and he has to thank himself for his (mis)deeds. "Neither good nor evil comes through others" says the Puranaanooru.

(59) O Leader … unknown to others: God is known only by the Godly.

(60) This verse speaks of a basic religious truth. Truly speaking, grace is not gained by merit. It is God's mercy which confers grace.

Verses 61 and 71 form an excellent addentum to Potritthiruvakaval, in a different metre.

Through Verse 71, our Saint woos death to gain the life everlasting.

(73) O Sire, help there is none save Yours:
Cf. "Dawning wisdom imparts the saving truth
That truer Kinsman than THOU, there is none."
- St.Umapati, Nenju Vidu Thoothu, tr. by T.N.R.

(74) Even if I die ... to adore You without fail: True devotees are not scared by deaths or repeated births. Their only prayer is that they should ever adore Siva. When Lord Siva asked St. Peyaar: 'What may your prayer be?" she said:

"I seek birthlessness; should I be
Born again, then let me never never forget You;
Also let me pray for the boon to hymn in delight,
O Holy One, near beneath Your feet when You dance."
- The Puranam of St. Peyaar, verse 60.

(76) O my Father ... in what way? This passage is puzzling. Our Saint asks: "Where indeed are the all-pervasive feet of Yours poised?" We must reflect a while to get at the meaning. Siva's feet are all-pervasive. Well, where indeed are they poised? Referring to the universe Blaise Pascal said: "C'est une sphere infinie dout le centre est partout, la circonference nulle part." (It is an infinite sphere whose centre is everywhere, its circumference nowhere.) The oft-quoted dictum of Rabelais runs thus: "The intellectual sphere, which is everywhere the centre, and which has no circumference and which we call God."

The problem of man is to discover the way to gain that which is everywhere. However we should remember that this problem contains the solution in itself.

(81) Bhikshadana: Siva is a mendicant. He goes about begging alms. The alms He seeks is Love. We have not enough of this to spare. The Bestower begs and the beneficiary shuts the door.

(85) lo, falsehood and I stand without: Falsehood is symbolic of pseudo-life. 'I' stands for egoism. These two are inseparable and their combination places man beyond the pale of Grace.

(87) Even as the blind cow … village-kine: See Appendix 4. This is an instance of mindless imitation which is empty of purpose.

(90) This one verse is worth all the wisdom of the world. True contrition is the way to Godly life. Sri Ramakrishna said: "Cry to the Lord with an intensely yearning heart and you will certainly see Him. People shed a whole jug of tears for wife and children. They swim in tears for money. But who weeps for God? Cry to Him with a real cry."

Of tears this is what Ram Swarup[486] says: "Some of the deepest truths of the Spirit can only be expressed in the language of love though this love should be distinguished from the ordinary feeling which goes under that name. There is so much beauty and holiness in the world that one is moved to tears with gratitude for them. These tears are different from tears that we ordinarily know, the tears of bitterness, resentment or thwarted ego. There are purifying tears; tears at the sight of beauty and holiness of the Beloved in the heart and tears at one's own unworthiness; tears of separation and tears of union, tears that melt the

heart and tears that flood the Being; tears that express the cry of the heart for heavenly things and its anguish and helplessness; tears of contrition and tears of forgiveness; tears at the sight of what we potentially are and what we have become. There are tears of the stabs and wounds of love. Love heals but it wounds first."

(91) Eeru ilaatha Nee (O You infinite One): The One who has no end is Siva. St. Appar says: "Eeru ilathavan Eesan Oruvane" (Only Siva is endless). This is "Eeru nirkum Unmai" (The Truth that abides as the End) according to Bharati.

(92) I but deemed … the goblet of gold in its hands: This passage has Upanishadic overtones. The Isa Upanished says:

"The face of truth is concealed
By a vessel made of gold.
Reveal it Pusan, to my sight
Which has truth as its dharma."[487]

(95) Oonai naatakam aaduvitthavaa … Gnaana naatakam aaduvitthava: (You caused my flesh to enact its phenomenal play … You so caused me to act the play of Gnosis …):

Cf. (i) The 'Letters Five', the Lord's mystic dance is.
On one side is Nature: on the other
Wisdom divine; Soul is betwixt the two."

Verse 83, Tiruvarutpayan, Tr. T.N.R.

(96) (i) You will cause the yield without the seed: St. Appar says: "Vicchindri naaru ceyvaanum" (He is the One who creates the seedling without seed). Grace is the

ground of existence. Through Grace come into existence things considered to be impossible phenomenally. A stone-slab became a float for St.Appar. Bricks became gold for St.Sundarar. Unyielding palm trees (described as male-palm trees) were transformed into yielding ones by St.Sambandhar.

(ii) If a tree reared by one happens to be poisonous, one will not fell it: I discovered on 8-7-2001, that this passage refers to a Sanskrit nyaaya. Nyaayas are illustrative maxims. They are even greater than proverbs. They are precepts which are honoured by the community. The Garland of Advice for Women[488] is a Tamil poem in about 100 lines strung of precepts which offer healthy guidance. E.J.Robinson says: "A native friend of the writer spoke to him with admiration of a child, who when a case of frailty was being discussed in a village assembly, had suddenly settled the question, to his astonishment and that of all present, by quoting from the *Garland*, a precept which we should think unbecoming in the mouth of a little maiden."

Such precepts abound in Tamil and Sanskrit. Our Saint's reference to the poisonous tree is covered by a Sanskrit precept known as 'Visha Vrukhopeeti Nyaya:' (The one who rears a poisonous tree will not fell it.)[489]

(100) O True One unto Your true ones: God is true unto the true and not so unto the untrue. Truly speaking Grace alone is the sustaining truth. A fall from grace is well-

nigh irreparable. The fallen ones invent specious reasons and think that they can live by such thinking. Here is truly a double jeopardy: loss of truth and loss of integrity. The following observation of Harry Blamires[490] is in point. "The fallen angels are already weaving from irrationality and illogicality a mental fabric of spurious non-thought in which they posture as integrated beings." It is thus disbelievers create their own nets of sophistry and webs of tangle and eventually wind up as piddling twopenny personalities and perish.

A true devotee is true to himself, to his fellow-beings and to his God.

6. NEETTHAL VINNAPPAM
AN APPEAL (TO SIVA) 'NOT TO FORSAKE'

In his introduction to his translation of this hymn G.U.Pope says: "The title which forms the burden of the poem, is given to one of the Sage's most interesting compositions. It consists of fifty quatrains in a beautiful metre ... which is epichoriambic ..."

"It is called an *Anthathi* poem. This means that it is anaphoretic, the last word of a verse being repeated in the beginning of each following verse, and very often striking its key-note ..."

"The poem throughout is a genuine human cry for Divine help in the midst of a terrible struggle, and is full of the most vivid emotion ..."

"Few things in literature have such a genuine ring as some of the verses in which the young noble bewails his apparent desertion by his Master. Yet he never quite lost his confidence and love; and afterwards, as many of the lyrics show, exchanged for the 'spirit of heaviness the garment of praise'."

(1) O my Lord-God, raise and support me.:

Cf. "... ... What in me is dark
Illumine, what is low raise and support;"
- Paradise Lost, Book 1, Lines 22-23.

(2) I am like a tree rooted in the bank of the river – :
Such a tree may fall down any day.

Cf. "The tree standing on the river's bank and the wealth acquired through intimacy with the King are equally liable to fall. Is it not so?"
- Nalvali, 12.[491]

(3) ... King in whose lofty crown ... a white crescent!: It is for a significant reason that our Saint addresses Siva thus. When Chandra, the cursed sinner, losing most of his digits and thus pushed to the brink of destruction, fell at the feet of Siva in total surrender, Siva, in all mercy, lifted him up and wore him on His crown and thus saved him from perishing utterly. Deeming himself a sinner, our Saint seeks refuge in the hallowed feet of Siva, fully convinced that He will save him, his sinful plight notwithstanding.

(5) Like moth that falls into the blazing fire: The spider, it is said, invites the fly to walk into its parlour. Not so the fire. It just blazes. However the destiny of the moth goads it to fall into the fire and die. The bona-roba

extends no invitation. Yet the libidinous and salacious one makes a bee-line to her to perish.

(6) Will not the great ones ... little dogs?:

Cf. "Good nature and good sense must ever join;
To err is human, to forgive divine."
- Pope, Essay on Criticism, Pt. ii, ll.324-25.

(8) This verse speaks of the cruel combination of Karma, pentad of senses and dread. Man is bound to feel helpless when assailed by the combined force of these three.

(10) *Vilari* : A musical mode (pann). Our Saint speaks of music in his Tirukkovaiyaar in greater detail. The vilari hummed by bees is symbolic of soul's music.

(13) Like a dog that laps little by little : The dog becomes a cat in Kamban's Ramayana. Soul in its unregenerated state cannot come by grace in full measure.

(14) Like the tongue ... amidst a flood:

Cf. "Water, water, every where,
Nor any drop to drink."
- S.T. Coleridge, The Ancient Mariner, Part 2, Stanza 9.

(15) The source of all true lights: God is the Light that lights all lights. "Mehr Light!' (more light) were the last words of Goethe. The light supreme is Pati-Gnaanam. Pasu-gnaanam and Paasa-gnaanam are misleading lights. Cf. "Light seeking light doth light of light beguile." – Shakespeare, Love's Labour's Lost.

(17) O Murk! O Light! :

Cf. 'Tamasoma jyotir gamaya.'

It is through the Dark Night, the blessed soul reaches the Light.

(23) Will You let go Your hold on me? If You do so, I will perish … :

At the hour when the impact of the last shudder of death was acute, Jesus who was taunted by them that were crucified along with him, burst out thus: 'Eli, Eli, lema sabachthani?', which means, 'My God, my God, why hast thou forsaken me?'[492]

(24) The term *Vellanalenai* is yet to be rightly interpreted. Help from scholars is welcome.

(26) Like the little fish … water: This is the very idea which is the central theme of Tiruloka Sitaram's Poem KURUVIKKUDU.

(31) O One who is white … incarnadine : In Sivapuranam our Saint hails Siva as One who sports a pentad of hues.

Cf. Verse 5 Unmai Vilakkam :

"Earth is auric, water white; fire ruddy;
Air murky and space of the hue of smoke."

(32) The senses … a warring tusker : St. Sambandhar also describes the unruly pentad of senses to a tusker. 'Thondar anju kaliru' are his words.

(33) The prideful inebriation that bars deliverance.:

Cf. Pride is the cause, fall its effect. Milton says,

"His (Satan's) pride Had cast him out from
heaven …"

(34) Made me sweet and soft like the melliferous plantain-fruit: A raw banana is hard to bite: a ripe one is a feast to the toothless too. The untamed manam is an unteachable monkey; the mellowed one is the abode of grace.

(35) The five-headed adder of embodiment: In truth, it is not merely five-headed, but hydra-headed.

(37) She … gained at-one-ment : The adoration of Siva by Lakshmi at Aaroor is well known. Her adoration at Nindriyoor was even more intense. Aaroor is Kamalaalayam (the Temple where Lakshmi adored Siva). The presiding deity (Siva) of Nindriyoor is Mahalakshmisurar.

(38) O Sovereign of the Crematory: Crematory is Rudra-Bhumi, in other words, God's acre.

(39) I walked with my head : This has reference to the topsy-turvy life which is led by the prideful.

(40) Hot with passion : La Rochefoucald says: "All passions are nothing but different degrees of heat and cold of the blood."

(41) My friend Tiru T.V.Srinivasan, an eminent Tamil scholar, brought it to my notice that the word 'mutalai' has many meanings. It also applies to 'Cenkitai' (Prickly sesban), a kind of thorny plant like *netti* (Sola pith). The lips of women are compared to this pith, dyed-red.

(42) A similar poetic conceit is met with in the following verse of St. Peyaar:

"The blue patch on the ruby-like neck of the Supreme
One adorned

With a hooded snake of beautiful neck and
open mouth,
Looks as though that murk afraid of its annihilation
By the argent moon has found a secure refuge thither."

(46) Like flies … of jack-fruit : Says Bharati :[493]
"Is it a wonder that the bee hums
From a cart full of jackfruit?"

(48) And cause them laugh at You : The innate risibility of the acts of devotees is approved by God. If God so wills, fools who come to scoff may yet remain to pray.

(49) The apparently-denigrating remarks of our Saint are truly uttered in praise of Siva. Each dispraise bespeaks the peerless glory of Siva.

(50) You quaffed Halaahalaa venom: In pity, Siva did this. Had he not drunk the venom the whole universe would have perished. Thus sang Ramalinga Adikall.[494]
"Had not Your throat turned blue (by reason
of Your drinking the oceanic venom), where would
Vishnu be or the lofty beatitude of Brahma
Or the sceptre of Indira or the paradisal
denizens or the splendorous cosmos
Or the various and rare virtues of entia?"
Tr., by T.N.Ramachandran

7. TIRU EMPAAVAI

G.U. Pope translates Tiru Empaavai as "The mystic 'Song of the Maidens'" and says that it forms a pendant to the Tiruppalliyezhucchi. He affirms that only the student of the

South-Indian Saiva philosophy can expect to enter into its spirit.

(1) The rare and immense Flame that is without beginning or end : Living religions conceive God as flame or light.

Exodus 3 says: "And the angel of Lord appeared to him in a flame of fire out of the midst of a bush; and he looked, and lo, the bush was burning, yet it was not consumed." God is without beginning or end. He is eternal. Of His eternity Milton[495] speaks thus: "It is universally acknowledged that nothing is eternal, strictly speaking, but what has neither beginning nor end, both which properties are attributed to God ..."

(2) Lo, did you now transfer your love to your ... bed? :

Cf. (i) "I was in love with my bed." – Shakespeare,
-The Two Gentlemen of Verona, Act ii, sc. 1, 1.87.

(ii) "Oh, bed, oh, bed! delicious bed!
That heaven upon earth to the weary head."
- Thomas Hood, Miss Kilmansegg: Her Dream.

(4) Whose teeth are white as pearl :

Cf. "Delicate little pearl-white wedges
All transparent at the edges" - Bailey

(5) Annaamlai : The mountain which is unapproachable.
One in whose mouth milk and honey flow:

Cf. (i) "Even as honey and milk mingled together is the dew on the lips of this fair one with subdued speech."[496] – Verse 1121.

(ii) "Thy lips, O my spouse drop as honeycomb; honey and milk are under thy tongue."
- Solomon's Song.

(6) Our Lord as well as of others: Siva, the God of Saivites, is the God of all. 'Ennaattavarkkum Iraivaa potri" are the words of our Saint. Vide lines 164-165, Potritthiruvakaval.

(7) The sound 'Tennaa' : Before singing a chosen song, the musician indulges in a wordless but tuneful aalaapana, these days. Formerly every musician hummed words as these: 'Tene, Tennaa, Tennaavane' (O Honey, O Southerner, O One of the south).

(8) His peerless ... beyond compare:
This indeed is the solemn affirmation of every religion.

(9) O Ens ... more new than the most new! This is the quintessential affirmation of the Upanishads.
Cf. "God, besides whom there was none other, much less any equal." – Milton.

(10) His ineffable Flower-feet! : Ineffability is the very essence of Godhead.
The word thozham (not thozhan) means legion.
How may He be sung! : We sing of God who is ineffable. That indeed is the message of our song.

(11) This is a verse of extraordinary significance. The young girls speak of a joyful plunging into the cool pool, the while they chant the glories of Siva's ankleted feet. They refer to Siva as the Consort of Uma whose waist is small and whose eyes are touched with khol. The symbolism employed by our Saint is at once subtle and grand. This verse is a little thesis on Saktam. The kinship between Siva and Sakti : it is this which creates, sustains, and resolves the cosmos. Sir John Woodroffe says :[497] "There is the unmanifest Lord

(Avyakta Isvara) and the manifest Lord (Isvara). Both are Siva-Sakti because there is never Siva without Sakti nor Sakti without Siva, whether in creation or dissolution. Only in the latter there is nothing but consciousness (Sakti being Cidrupini,) and in the former She assumes the form of the universe. For this reason the supreme state may be called Siva-Sakti and the manifest state Sakti-Siva to denote the preponderance of the Cit and Maya aspects respectively. One state is motionless (Nispanda), the other with motion (Saspanda). One is soundless (Asabda), the other manifests as sound (Sabda). In one is the Unmani-Sakti, in the other the Samani-Sakti ..."

Siva acts through Sakti. The sun remains where it is. Its rays reach the earth and purify it. Manifold are the ways of purification. Manifold are the lila-s of Siva-Sakti. "Nee aatkondu arulum vilayaattil uyvaarkall uyyum vakai ellaam uyntu ozhinthom" are the spiritually-charged-words of our Saint. Uynthu ozhinthom means uynthom. The redemptive grace is for ever at work. For the soul, the redemption is complete when it is freed from embodiment – 'the cumbrous flesh' –, and is oned with Siva.

(12) The reference to tirta (water) and tee (fire) are references to the purificatory grace of Siva. The Fire abides at Chitrambalam (The Forum of Gnosis). Sporting, speaking, tinkling of bangles, jingling of girdles, the bombination of bees: these are symbolic of salvific features. The girls are souls who tread the WAY in cheerful Godliness.

(13) குவளை = செய்யாடிய குவளைம் மலர் நயனத்தவள்.
செம் கமலப் பைம் போது= செம்மலர் நோன்றாள்.
அங்கம் குருகு இனத்தால்= குருகு ஆம் ... உமையாள் ஓர் பாகனும் ஆம்.
பின்னும் அரவம் = மூசு வண்டு.
மலம் கழுவுவார் = அம்மலம் கழீஇ.
பொங்கு மடு = மீளா அடிமை.
The pool … Sovereign Siva: Here are references to both Advaitam and Taataadmiyam (The singleness of the two and the twyfold nature of the one).

(14) This verse is a manifestation and celebration of divine ecstasy.
The bebangled Uma's … fosters us: Uma is Lalita. Her play is world-play. She is the Magna Mater. "The Great Mother Who exists in all the forms of Tantras and all Yantras, is, as the Lalita says, the 'unsullied treasure-house of beauty; the Sapphire-Devi, whose slender waist, bending beneath the burden of the ripe fruit of her breasts, swells into jewelled hips heavy with the promise of infinite maternities." – Sir John Woodroffe.

(15) never would she worship other Gods:
Cf. "First, she heard of His name;
Then of the Murti's way of life;
And then of His Aaroor.
Lo, she became wholly mad for Him;
She quit her mother and father that very day;
She forsook the mores of the worldly;
She became oblivious of herself and anonymous;
Lo, the lass was oned with the feet of her Lord"
- St. Appar.

(16) This verse is a prayer for the downpour, yes, the downpour of grace. Uma's holy bosom pours in spontaneous celerity sweet grace.

(17) He – the Lord-Hero visited each of our homes : He not only visited, but abides thither. He is always there but his presence is felt only by the prompting of grace. homes: souls.

(18) The message of this verse is this. Siva is all but all is not Siva. He is he, she and it. But he, she and it are not 'He'. He who is immanent is also transcendent. Two opposing or apparently contradictory qualities thrive in Him in a mystic juxtaposition. He who is different is at the same time inseparate. This is the quintessential message of Tamil Saivism.

(19) You are ... renewed (for us) : See Appendix 4. Human life is sanctified if every limb of the body is dedicated to the service of Siva and His servitors. In a verse of St. Appar's beginning with the words: "Vemba varukirpa ..." occurs the following phrase: "Engu ezhil en Gnaayiru?" The same phrase is utilised by our Saint in this verse.

(20) Tiru Empaavai's envoi is a grateful celebration of Siva's Panchakritya (the pentad of His divine acts). His feet perform (1) creation (thotram), (2) sustenance (bhogam), (3) absorption (eeru), (4) concealment (Maal Naanmukhanum kaanaatha) and (5) bestowed of grace (Aat kondu arulum). May our heads rest on His feet – the ever-during Palladium.

8. TIRU AMMAANAI

Amaanai : "Girls' game of keeping a number of balls in the air while others are falling." – Tamil Lexicon. The balls are tossed up in the air and they pursue their parabolic course and come down. Strictly speaking, this is juggling. The balls that come down in quick succession must be caught and tossed up in all celerity. If any ball falls on the floor, it marks the end of the game so far as the particular player is concerned. Sometimes a set of three may play the game. Here the balls pass from the first to the second and from her to the third who passes them to the first. The juggling is done while the players sing. Each song ends with the word ammaanai. Ammaan means God who is the Father.

Ammaanai is one of the 96 Tamil prabandas. Each verse ends with the word ammaanai. The song is named after this refrain.

In Saivism as well as Vaishnavism, the sport and pastime of girls, lasses and women is ineluctably linked with the praise of God – the unfailing Palladium.

(1) He whose … a merciful Brahmin: Siva is a Brahmin and Vishnu is a Kshaktriya, according to Pandita Vidwan T.V.Gopala Ayyar.

(2) He of Perunthurai maddened me: The sublimation of bhakti is a divine dementia which is very much venerated. It is a beatitude. It assures the averruncation of re-birth.

(3) The infinite Bliss : This is Ananda which is endless. Joy has an end, not so Ananda.

(4) The heavenly Devas ... could not behold Him: Tapas is great. However Grace is infinitely superior to tapas.

(5) He squeezed my stony heart into a fruit: This is the miracle of deliquescing adamant and causing its delitescent essence to upsurge ceaselessly. Henry Vaughan wrote a book called Silex Scintillans, the Sparkling Flint, since he thought of his heart as a flint from the hardness of which tears had been pressed.

(6) While the wordlings ... the Empyrean: The ignorant always rail at things that lie beyond their comprehension. So, derision, at times, is an indicant of the Elysian.

(7) He who is the True One is our Mother : Siva is Ammai-Appar. He is as much a Father as He is a Mother.

(8) He is the God ... an Eye in His forehead : The third Eye of Siva is the source of all lights. A verse of Sivagnana Siddhyaar says: "Once the beloved in a love-sport shut the eyes of Her lover with the result that the entire universe came to be immersed in darkness. The Lord graciously supplied light to the dark world through His Third Eye. They know not (from such puranic episodes, either) that all the lights of heaven are but borrowed reflections of this self-luminous Effulgence."

- The First Sutra, Verse 52, tr. by K.Sivaraman.[498]

(9) The phrase antam ilaa aanandam occurring in verse 3 occurs in this verse also. The idea is that the players are already experiencing a foretaste of the infinite bliss which they are to come by, by the grace of Siva.

(10) His is the cool … dulcet Tamil: The Paandya country is known as Tamil Nadu, as the three great Sangkams which fostered Tamil flourished here.

(11) He is the Beyond beyond the beyond: Pati is beyond pasu as well as paasam.

(12) Let us sing our Siva, that Ens Entium: The one and only God bears the name Siva. St.Appar says that to the ruddy-hued God alone belongs the name Siva. "Vayaviya – Samhita says that Vishnu is among the names essentially denotive of Siva." Page 446.[147]

(13) Who never joins His palms (in worship): Siva is ever the adored and never the adorer.

(14) … enlisted me as His slave : It is servitude which truly constitutes the beatitude.

(15) The import of this verse is this. Even acts of punishment by Siva are acts of grace only.

(16) … body, intellect and consciousness: These three are explained in detail by the Kaushitaki Brahmano Upanishad.

(17) This verse is an ecstatic outburst of the heroine who is divinely mad. The hero, of course, is Siva.

(18) The merciful Lord-Brahmin: Sivakkavimani C.K.Subramaniya Mudaliyaar is never tired of saying that it is Siva who is the true BRAHMIN. Some are called Brahmins for the sake of courtesy.

(19) The Primal One predates the Trinity : If it is not so, He cannot be the Primal One.

(20) … the victorious steed : The Kundalini – the Serpent-Power.

9. TIRU-P-PORCHUNNAM [THE SACRED GOLD-DUST]

Gold-dust plays a vital role during feasts and festivals. It is strewn to affirm auspiciousness. Gold-dust is compounded of aromatic herbs and turmeric powder. The pounding of aromatic powder is always done to the accompaniment of tuneful songs. Bharati speaks of "the lovely lays of lasses pounding nuts and spikenard to dust of gold iridescent." The pounding is done in temples and houses. K.K.Pillay,[499] the author of 'The Sucindram Temple' says: "Just on the eve of A(a)ra(a)t, a preliminary ceremony figures. This is the powdering of gold-dust along with turmeric to be smeared over the images. This powdering is done in a ceremonious manner by the Otuvar (chorist) and the Devadasi (of the first Kudi) together. The mortar is placed in the Udayamartanda Mandapa, and the pestle is held by the Otuvar and the Devadasi during the pounding process. Further, both the persons sing a particular hymn from Manikkavacaga's Tiruvacagam." p.228.

When the child Sambandhar cried "Amme! Appa!" Siva bade Uma thus: "Feed this child from a cup of gold with the ambrosial milk of thy twin-breasts." It was thus the child was blessed with the Divine Gnosis. Sometime after the apotheosis, the child was borne by his father on his shoulders. On his way,

"The Brahmin women of Kazhumalam ...

. . . .

. . . . blessed the child
With auspicious words; they showered on him

Fresh flowers, fragrant gold-dust
And white puffed rice.'[500] - Verse 1994

Gold-dust songs are pestle-songs which are known as Vallai. Line 399 of Madurai-k-Kaanji refers to the pounding of gold-dust. Pounding with pestle is rhythmically done to the lilting of a lovely ditty.

(1) Sakti: Rudraani. Somi : Lakshmi
Paar Makal : Bhu-Devi Naa Makal : Saraswati
Siddhi / Gowri / Paarppati : Uma.

The pounders are named after these goddesses.

(4) Kaasu : Medals / medallions.
Kaambu : A la ponaadai. Kambu and Netram are special varieties of clothings. The words of St.Sundarar are: "Kambodu netthirangkall panitthu arula vendum." This is beautifully translated by Shulman thus: "Give me, in Your mercy, the silken cloths I need."[501]

(5) ... all other grumbling heavenly host : As the first preference goes to the servitors, the Devas grumble.

(6 and 9)Many lofty ones ... in all the worlds :"

Cf. "Your spacious begging-bowl – the skull --, was not a whit
Filled, by all the food that was cooked using the vast seas
As boiling water ..."

- St. Peyaar, Arputhatthiruvantaati, 74.

(12) Whose forelaps ... cobric hood: In Tamil literature which does not suffer from Victorian prudery, the pudendum mulibre is likened to the bright hood of a cobra, dreadful and hypnotic at once. In the esoteric sense, cobra stands for Kundalini Sakti.

The word 'alkul' refers to that part of the body where the garment is fastened. It is the lower belly. By

suggestion, it refers to the male or female member. Alkul is common to man and woman as is made clear by the following hymn of St.Kumara Gurupara.

செவ்வாய்க் கருங்கண் பைந் தோகைக்கும்
வெண்மதிச் சென்னியர்க்கும்
ஒவ்வாத் திருவுரு ஒன்றே உளது;
அவ்வுருவினை மற்று
எவ்வாச்சியம் என்றெடுத்து இசைப்பேம்
இன்னருட் புலியூர்
பைவ்வாய் பொறியரவு 'அல்குல் எந்தாய்'
என்று பாடுதுமே.

(13) … our Father and God … of Himavant ! :
This verse speaks of Siva as the husband, son, father as well as the elder brother of Uma. This indeed is the quintessence of Saiva Siddhantam. When the cosmos is resolved, all things are resolved into Maya, Maya into Sakti and Sakti into Siva. When Siva wills to create the cosmos, He manifests as Siva-Sakti. In this state Siva is the husband. It is from Sakti-tattva Sadasiva-tattva is evolved. In this state Siva is the son. Sakti-tattva gets evolved from Siva-tattva. So, Siva is the father. When out of Suddha-Maya, the Gnaanasakti of Siva operates Siva-tattva evolves; when His Kriyaasakti operates Sakti-tattva evolves. So, out of Suddha-Maya Siva-tattva and Sakti-tattva get evolved. As Siva-tattva's evolution precedes the evolution of Sakti-tattva, Siva is spoken of as the elder brother.

Siva is beyond sex. Sivagnaana Siddyaar describes Him as Bhavan–the sempiternal

Brahmachari, and Parvati is the eternal virgin. It is by their union which is not at all physical but purely spiritual, the universe evolved. I believe it was Stella Kramrisch who said that copulation is out of the question for Ardhanariswara as the very form attests to it.

(15) He is the lucid ... sugarcane : Siva is referred to as Sugarcane by the saints. St.Taayumaanavar addressed Him as "Mukkat Cengkarumpe". Cengkarumpu means 'salvific sugarcane'. Its essence is divine Gnosis which confers moksha.

(18) This verse catalogues the martial acts of Siva.

(20) The language of this verse is Upanishadic.

Cf. "IT moves; IT does not move;
IT is far and likewise near;
IT is inside all this;
IT is outside all this."

- The Isa Upanishad

10. TIRU-K-KOTTHUMPI

G.U. Pope says: "This poem is addressed to the humming-bees, or winged beetles, which abound in all the topes and glades of South India, and are especially numerous in the shady groves that surround the temples, having a great preference for the fragrant and beautiful trees which are sacred to the Hindu deities.

"The insect, here called *Gottumbi* is probably the dragon-fly, Euplaea splendens.

"Here the SOUL is really addressed, and exhorted to seek Civan's feet."

(2) The befuddlement referred to here speaks of the excessive compassion of Siva. The message of this verse is that he alone lives who is ruled by Siva.

(3) Honey is symbolic of moksha. Words like annam/soru and honey are emblematic of salvation.

(4) Twenty are the verses which our Saint sang on the sacred gold-dust. In this verse, he says that it is the Holy Ash which truly serves as gold-dust for Siva.

(6) Chitta vikaarak Kalakkam : The causes for such bewilderment are listed in this verse.

"We read at the opening of the Yoga-sutras:

Yogas cittvritti-nirodhyah.

"Yoga consists in the (intentional) stopping of the spontaneous activities of the mind-stuff."[502]

To explain this, Joseph Campbell adds this following foot-note: 'The protean, ever-moving character of the mind, as described both in Sankhya and in Yoga, is comparable to Swedenborg's idea that "recipients are images," i.e., that the receptive organs assume on the spiritual plane the form and nature of whatever objects they receive and contain. (Cf. Swedenborg, Divine, Love And Wisdom, (sec.) 288)."

(8) He is … innumerable branches : Siva is one only; yet His names and forms are legion.

(9) He did away … and their delusion: A king approached a sage and said: "O Saint, I know not the Self, thou knowest its essence. Teach it to me." The Saint says that it is difficult to teach. The King insists, saying that

all life is empty. He also says: "In such a world as this, what is the use of the enjoyment of pleasures, if he who has fed on them has to return again and again!" Commenting on this Max Muller says: "You see here the fear of another life; the fear, not of death, but of birth, which runs through the whole of Indian Philosophy."[503]

(10) … a dog that is unaware of its fortune:
Cf. "When men of ungrudging soul declare the way of virtue, those who are not rightly disposed, although they give ear, hear not.

Even so the currier's dog seizes on and devours leather, not appreciating the flavour of milk and rice."
– The Naaladiyaar, verse 322.[504]

(11) … ruled me in mercy: Siva chooses to redeem and rule a soul not on account of its accumulated merits. When redemption takes place, it is mercy which is at work.

(12) To accept my services without spurning them: The world is full of curmudgeons. Even well-performed services are ill-cognised. Siva is full of charity (love) even for imperfect souls.

(13) That I have … and ruling me. : The love of the soul for God can never match the love of God for the soul. Such redemptive mercy springs from God.

(15) Soul learns what love is only when it is redeemed and ruled by God. The joys of the world are finite, but the love of God is infinite.

(17) Lay immersed … deeming it to be real : The pleasures of the world are as fleeting as they are fugitive. Their

evanescence is never felt by the soul that suffers from their thralldom.

(18) This verse says that Siva is Ammai-Appar. This indeed is His most ancient form. He is Trayambaka – the One concorporate with His Woman – the Goddess.

(19) blessed me with clarity : Only Siva or Siva-Guru can confer clarity on the seeker. Cults, creeds, dogmas, *isms*, doctrines, doxies and the like are of no avail.

(20) He whose body blazes like fire: Siva holds fire in His palm. His complexion is fire. He dances in fire. His matted hair flashes fulgurantly. His body is ruddy like fire. He is therefore known as "Semmeni" (the One whose body is ruddy).

"Holding fire You dance to the tinkling of Your anklets
In the fire of the crematory where ghouls dance.
Did Your hand turn red as it held the fire? Or did the fire
Grow ruddy from its contact with Your beauteous
palm? Unriddle this."

- Arbuthatthiruvantaati, 98.

11. TIRU-TH-THELLENAM

See Appendix 3

The main message of this section is that Siva is incomprehensible, ineffable and indefinable. If Brahma and Vishnu, the best of Gods, know Him not, who else can? Yet He is easy of access to the devout. It is bhakti which tunnels a passage to Siva.

(1) a thousand names : Siva has neither name nor form. He is therefore hailed with a thousand names. 'Hailing

Him with a thousand names' (Peraayiram paravi) are the words of St.Appar.

(2) God who is formless ... also a form: Siva has a form, is without a form; is both with form and without form and is truly beyond these states.

Tiruvaaroor : Tiru is Wealth which is Siva. 'Aar' means 'to be linked with'. Oor is town. Tiruvaaroor is the town which is ever linked with Siva.

(4) futile Devas : Devahood is the reward for the performance of meritorious and righteous deeds. This so-called beatitude enures for a stated period after which, with the explosion of their 'punya-bank' the Devas get reborn.

(5) Arumanta Devar : Arumanta is Aru maruntu anna (like rare Nectar). St. Sekkizhaar – my Deity –, refers to rulership as 'arumanta arasaatchi'.

(7) Thus did He compulsively redeem me: Siva is the Hound of Heaven.

(8) ... life and death ... of a fan : Embodied life is endless like a circle. One moves in it round and round, unaware of one's true ground of existence. 'Karangku Olai' (fan of palm-leaves) and 'Kolli vattam' (the circle formed by a fire-brand) are stock examples of Saivism.

(9) Tennaa, Tennaa : (1) Siva is referred to as Tennan (the Southerner). (2) Tennaa, Tennaa is a musical phrase. See verse 19 where it is reiterated. Nammaazhwar tellingly makes use of this in one of his verses. 'Tennaa, Tennaa yena vandu mural' (the bees hum Tennaa, Tenna) are his words.

(11) When the dedicated life of a devotee is approved by the Deity, the devotee, in the true sense, becomes deedless. All the acts of the devotees are the acts of the Deity.

"… … … … if one be
Deedless being oned with THAT, the Lord
Will inhabit that one's body and owning it
As His, will Himself, eat, slumber walk forth
And perform all types of acts, abolishing
All difference and thus make that one none
But Himself; thus is transmutation wrought.
This is Siva-Bhoga immatchable."

- St. Umapati, Unmai Neri Vilakkam, Verse 6.

(12) … the main of devotion : Bhakti is not blind devotion. It is twinned with God-conferred wisdom. Dharma and not futile Karma is the way. "'Dharma' was defined in the Bhagavata-purana as the motiveless and natural flow of devotion to God by which the spirit attains supreme contentment." – Das Gupta, History of Indian Philosophy, Vol.IV, 11.

"The word bhakti actually occurs in the Rg Veda, VIII, 27, 11, possibly in the religious sense of devotion or adoration.

Ida hi va upastutim = ida vamsaya bhaktaye |
upa vo visvave daso namasyur … … ||[505]

Sudhibushan Bhattacharya[505] observes: "Fortunately for us, the word bhakti belongs to such a language for which we have nearly continuous records for about four thousand years." – page 67.

Siva-bhaktas were referred to as Siva-bhagavatas by Patanjali.

(13) He so graced me ... other than Siva : In Potritthiruvakaval (ll.213-14), our Saint hails Siva as the One who granted a similar beatitude to the Paandya.

(17) Pseudo-faiths ... incorrigible sastras : It is possible to have a partial view of truth through pseudo-faiths and their incorrigible sastras. These are like windows through which one can glance at an aspect of truth but like windows they separate the beholder from the truth.

(18) I stand ... identity : The loss of identity for the soul is its loss of pasutva, its *Satasatness*. This loss alone spells the true gain. The loss of Asatness establishes the soul in Sat.

(19) The Ambalam at Tillai : The redeemed soul where the quotidian dance of Siva is enacted.

12. TIRU-CH-CHAAZHAL

Tirucchaazhal is *prasnotra* (question and answer) in singable verses. The same song contains the problem and its solution. The idea is that the solution is already contained in the problem, as Tiruloka Sitaram would put it. 'Look within' is the message.

(1) All acts of Siva are acts of Grace. Jewels, praises, magnification and all else do not and cannot add an inch to His stature. He is as perfect as He is infinite.

(2) Siva is a naked ascetic. He needs no clothing wrought of threads. His habiliments are the Vedas.

(3) Siva's crematory is immortality personified. He is self-born. He subsists by Himself, in Himself and through Himself alone.

(4) Siva punishes to purify the wrong-doer. His punishment is a blessing in disguise.

(5) It is mercy which informs every act of Siva.

(6) The message is that it is hauteur which causes downfall. Siva does not maintain a Doom's day-book fraught with perdition. In Saivism every soul is entitled to deliverance which is not, of course, easily gained.

(7) Pride goes before a fall. Even after a fall, the one that fell down, may soar up and up. And this is what happened when Ganga fell.

"He had the river on his head
And kept her wandering, where
Dense as Himalaya's woods, were spread
The tangles of his hair.
No way to the earth she found, ashamed
Though long and sore she strove,
Condemned, until her pride were tamed,
Amidst his locks to rove.
There, many lengthening seasons through
The wildered river ran."[506]

(8) Poison which is mortal for all, cannot harm the true God.

(9) ... the Lord ... dances facing south : The Lord Siva is entempled in Mt. Kailash, in the north. However He faces the south towards which His grace permanently wafts. It is here in the south at Tillai. He dances for ever.

If Siva, the true Yogi, does not undergo wedding, people will take to Yoga, though incompetent, and perish.

Even wedded life, if properly lived, is to be reckoned as Yoga. St.Sundarar – the householder –, according to St.Sekkizhaar lived a life of yoga. 'Pannaalum payil yogam' are the words of St.Sekkizhaar.

(10) The word 'taan' means God.

(11) The skeletons are those of Brahma and Vishnu. Bones and sinews include all, save Brahma and Vishnu.

(12) The question is : "Who can love the one who presents a detestable appearance?" The answer is this: "The greatest of the great are His loving slaves." The Vicar of Wakefield married a woman, not for her glossy surface, but for those qualities that would wear her well.

(13) The help rendered by Siva is twofold. He sees Himself and makes others see (Kaanum upakaaram and Kaattum upakaaram). The teacher himself works out a problem on the black-board and then makes his pupils solve the problems (sums) assigned to them. Siva marries and makes others emulate Him.

(14) Siva alone can transform a danse macabre into a dance of Ananda. Readers must study carefully Bharati's verse beginning with the words: 'Vetipadum andatthu …'

(15) The Bull : Rishaba-Deva, the embodiment of DHARMA.

(16) Dharma must lead to the quelling of the three mala-s of which the three skyey citadels are symbolic.

(17) Siva dances in the Ambalam to dispense bliss. He goes about begging to make a meal of our nescience.

- Sri Parameswara Dikshitar

(18) It is to help Vishnu foster the worlds, Siva gave a Chakra to him. It is Dharma-chakra, which quells all evil and fosters all righteousness.

(19) The teacher teaches to perpetuate his teaching.

13. TIRU-P-POOVALLI

The plucking of sacred flowers was also a sport in which girls, lasses and women indulged. Flowers play a vital role in the performance of Siva-puja. Flower and its fragrance symbolize advaitic union. Muruka Naayanaar would gather flowers as ordained, and weave wreaths, chaplets, garlands, bouquets, leis, nosegays and the like to offer them all to Lord Siva.

Flowers are gathered from branches of trees, plants, pools and lianas. Putpa Palan[507] (Pushpa phala) is a monograph which deals with the various types of flowers, leaves, tender coconuts and aromatic woods which are used in Siva-puja. This work speaks of ten kinds of flowers that are to be gathered from creepers, they being Taali, Mullai, Mallikai, Adukku mallikai, Anangka mallikai, Kuda mallikai, Iruvaatchi, Sangkavartthanam, Picchi and Valli Saatam.

In this section the names of the flowers to be plucked are not mentioned. Flowers are symbolic of excellent qualities.

(1) Even as flowers are severed by the girls, Siva severs embodiments from souls. Only fit and proper flowers are to be gathered. Before plucking, Muruka

Naayanaar would carefully examine the flowers to see if they are the right ones to be gathered. Similarly Siva too gathers to Himself fit and proper souls.

(2) Honey : Moksha

(3) Snapped Mayic embodiment. See note one.

(4) Daksha, Surya and others did not effloresce properly.

(5) This verse speaks of a girl who is herself a flower, fit to be offered to Siva.

(6) This verse speaks of triads. To Siva, the triad of manam, speech and body must be offered.

(7) The office of the head is to bow before Siva and of the lips is to praise Siva. 'Nakamelaam teya' (the nails should wane) are the words of St. Appar. A devotee does not clip his nails. He keeps them clean by daily using them to severe flowers.

(8) Clipping flowers is tantamount to clipping Karma.

(9) Flowers are gathered to adorn the Flower-feet.

(10) Flower-offering to the Flower-Feet causes the Flower-feet to adorn the adorer's head.

(11) I have not translated the words "Kurai Kazhalkall" (resounding anklets) occurring in this verse. This is a serious omission. The anklets beckon the devotees to them.

(12) The girls that gather nectarean flowers are reminded of Siva's quaffing Halaahalaa venom as though it were nectar.

(13) Siva wears Kondrai flowers full of golden pollen. For Him the pretty ones desire to gather pollen-laden blossoms.

(14) Siva is picturesque. His picture is etched in the mind of the gatherer of flowers.

(15) The singing on Agni and others who were dishonoured by Siva, is deemed an honour by them that secure flowers for Siva in whom honour for ever abides.

(16) Having agreed to strengthen that portion of the bank of the Vaikai which was in spate, and having received His wage in advance, Siva literally slept over the matter. The Paandya caned Him for His disobedience. The beating of the cane was felt by all the entia of the cosmos. The message is that failure to carry out one's duty entails punishment.

When Siva ate pittu (rice-cake) He alone enjoyed its taste. However when He was beaten, every ens felt the pain. This is explained thus. In His Vyashti-state, the experience is solely Siva's. In His Samashti-state, the incident is shared by all.

(17) Siva's greatness is ineffable and this ineffability should be celebrated in words. Words may not express that which is inexpressible; yet they must own their incapacity to express the inexpressible.

(18) The girls sing, dance and pluck flowers. It is thus the triple-eyed Lord is to be hailed.

(19) Nacchinaarkkiniyar says that he who chooses to mantle himself in the flayed hide of a live-tusker, is bound to die forthwith. Siva did it and stayed alive. He indeed is the true God.

(20) This verse makes a clarion call. The God of Perunthurai is the King of Madurai. We, His subjects must willingly serve Him.

14. TIRU UNTIYAAR

Unti is a game played by girls. It is referred to in the Pingkala Nigandu. Unti is the name assumed by the player. The dance of the participants resembles flying.

This Hymn celebrates the victories of Siva. The first four verses relate to Siva's gutting with fire the three heavenly citadels. Verses 5 to 16 relate to Daksha's sacrifice. The other verses relate to various other incidents.

Verse 4 says, of the denizens of the three citadels, only three were spared, they being Tarakaakshan, Vidyuumaali and Kamalaakshan. According to the Kaanchi-p-Puranam, Sudhanman, Susilan and Subbuddhi were the three who were saved. The Puranam also says that these three were made the door-keepers of Siva. According to a verse of St. Sundarar, two were made ostiaries and one was appointed to play Kudamuzha. (Vide 7, 55, 8 – Sundarar Tevaram). Subuddhi was perhaps the one appointed to play the percussion instrument. Sudhanman and Susilan were also known by the names Dindi and Mundi.

The destruction of Daksha's sacrifice was known to all the dwellers of India. Alberuni accompanied Mahmud of Ghazana who invaded and plundered India several times. However Abu Raihan Muhammud Ibn Ahmad Alberuni stayed in India, studied its religions, philosophies, arts and sciences and eventually wrote in Arabic his work on India. His work known as Alberuni's India[508] (in English) is famous throughout the world. Page 54, Vol.1, of this work refers to the punishment meted out to Daksha by Siva (Mahadeva).

H.H.Wilson is the translator of Vishnu Purana.[509] Pages 88 to 95 (Vol.1) deal with the Sacrifice of Daksha as narrated in the Vayu Purana. I quote hereunder the contents of foot-note no.6 only as they are almost the same as the Untiyaar verses. "Their exploits, and those of Virabhadra, are more particularly specified elsewhere, especially in the Linga, Kurma and Bhagavata Puranas. Indra is knocked down and trampled on; Yama has his staff broken; Sarasvati and the Matrs have their noses cut off; Mitra or Bhaga has his eyes pulled out; Pusha has his teeth knocked down his throat; Chandra is pummeled; Vahni's hands are cut off; Bhrgu loses his beard; the Brahmanas are pelted with stones; the Prajapatis are beaten; and the gods and demigods are run through with swords or stuck with arrows."

Verses 5 to 16 deal with Daksha's sacrifice.

Verse 17 speaks of Siva's kindness that supplied milk to a tender crying babe. The entire Sea of Milk approached the child and fed him gently. This child bore the name Upamanyu. It was he who later initiated Lord Krishna (an avatar of Sri Vishnu who lies on his bed of Snake in the Sea of Milk), in the Aagamic worship of Siva. Of this, St.Sekkizhaar says:

> "This saint placed his feet on the crown
> Of Yadhava (Sri Krishna), the King of Dwaraka;
> Peerless is his service to Siva, the Lord of Bhootas
> And it knows neither beginning nor end."
>
> - The Periya Puranam, Verse 24.

The source for the above episode is the Maha Bharata.

Verse 18 refers to the decapitation of one of the heads of Brahma.

Verse 19 speaks of the punishment meted out to Ravana who durst uproot Mt. Kailas. When the Asura rued his conduct sincerely, Siva blessed him with boons. Almost every decad of St. Appar and St.Sambandhar makes a reference to Ravana. However, our Saint is pleased to hail his glorious wife Mandotari. Her husband is condemned by our Saint for his pride.

On verse 20, I am unable to throw any light.

15. TIRU-TH-THOLL NOKKAM

Tholl-Nokkam is one of the games played by girls. This is not one of the seven vinotha-k-kootthu, according to Arunai Vadivel Mudaliyaar. The play-mates touch the shoulders of each other and enact a dance all the while singing. Such a play was known as Tholl-Veecchu. Tholl-Nokkam appears to be an altered version of Tholl-Veecchu.

(1) The game that has something to do with the shoulders, eventually aims at at-one-ment with the feet of Siva.

(2) This verse refers to one of the lila-s enacted by Sri Krishna when he was a mere boy. The tenth chapter of the Bhagavata Purana is full of such or similar episodes.

(3) St. Kannappar was a forester. He performed Siva-puja in his light which was informed by Siva-bhakti. It was un-Aagamic. Yet no puja is as great as his puja. It is said that even Sivaagamas which are close to Siva, cannot comprehend the transcendental Lord Siva. No wonder Lord Siva caused St.Kannappar to perform a

transcendental Siva-puja to gain Him–the transcendental Lord-God.

(4) Bhakti can transform a stony heart into a flower, and such a flower becomes a fit offering to Siva.

(5) This verse speaks Siva–the Ashtamurti. Saiva Siddhantam hails Siva as Ashta-murti and Ammai-Appar. It is the Ashta-Murti who is invoked by Kalidasa in his Sakuntala.[510] The play begins thus:

"The Prologue

"A Brahmana pronounces the benediction.

"Water was the first work of the Creator; and Fire receives the oblations ordained by law; the Sacrifice is performed with solemnity; the Two Lights of heaven distinguish Time; the subtil Ether, which is the vehicle of sound pervades the universe; the Earth is the natural parent of all increase; and by Air all things breathing are animated; may ISHA, the God of Nature, apparent in these eight forms, bless and sustain you."

(6) There are strict rules and regulations for the performance of tapas. However, Siva in His infinite mercy, turned all the acts of our Saint, into tapas.

(7) An act performed to please Siva, but considered by the world at large blameworthy, is salvific, in truth.

(8) The sense of shame and the power of ratiocination which are worldly virtues are wholly absent in intense bhakti.

(9) Countless Indiras … … had perished: The observations of D.G.White,[511] a scholar versed in Tantricism, are given below. 'We have already outlined the correspondences between the semesters of the solar

year and the fortnights of the lunar month. Moving down the scale from these temporal units, we find that each of the days in a lunar month is divided into bright (day) and dark (night) halves and so on until one arrives at the basic "bipolar time unit" of human, or more particularly yogic, respiration. This is the matra (measure), or the elapsed time of a yogic inhalation (homologized with the day, the bright lunar fortnight and the northern path) and exhalation (homologized with nights, the dark lunar fortnight, and the southern path). Ninety-six matras constitute one ghata; sixty ghatas one day and night; thirty days one month (a day of the ancestors); twelve months one year (a day of the gods); 12 x 360 x 1000 years a *mahayuga* (a day of the God Brahma); and one thousand *mahayugas* a *kalpa* (a day of the cosmic yogin Vishnu). According to nearly every yogic and tantric tradition, Siva is an even greater yogin than Vishnu. As such, a *kalpa* of Vishnu is but a single *matra*, a divine inbreath and an outbreath for Siva – the proof of this being the garland of skulls, of Brahmas and Vishnus of innumerable past creations that he wears around his neck. In the words of the twelfth-century Virasaiva Basavanna,

When the ghosts read the writing on the skulls
Siva wears around his neck,
they know, "This one is Brahma, this one is Vishnu,
this one is Indra, this is Death,"
as they play happily with them,
Siva smiles, he laughs, our God. - Page 46

The word 'misai' occurring in this verse is a verb and means 'to eat / devour'.

(13) I … the weary waste : This is how men live. Most of their labour is misdirected.

(14) Sense-organs are voracious. They are a flock of cormorants that feed on anything and everything. When 'likes and dislikes' – in a word 'desire' –, are conquered, senses fearing death by starvation flee away. The soul gets poised in sheer peace.

16. TIRU-P-PONNUSAL

South India, particularly Tamil Nadu, abounded in woodlands abutting habitations. These teemed in fragrant trees, suaveolent plants and aromatic herbs. Boys and girls would visit these places for their innocent sport and pastime.

The banyan tree with its multitudinous stilt-roots invited the young ones to commence their sport in a natural way. One can catch hold of a strong stilt-root and commence one's swinging. The movement – slow or slightly fast or fast –, offered a pleasurable experience. In areas where no banyan tree could be found, one can climb over a tree, tie a rope on a strong branch, hold onto it, dangle, come down and begin to swing.

For the spiritually-minded, this swing-rope held a fascination. They made the rope serve a lofty purpose. If the rope snapped, the swinger came down to the ground which supported him. What indeed is a rope? Is it not called paasam? Paasam, in Saivism, comprises three mala-s. If paasam is snapt, the soul falls into the lap of the Pati and thither abides in sempiternal bliss. "Oosal Kayiru atraal thaai taraiyeyaam

tunaiyall"[512] (if the swing-rope breaks, mother earth is our support) are the words of St.Meykandaar. – Sivagnanabhodam, Sutra 8, 4th Adikarana, Hetu. St. Appar[513] says: "Aru Kayiru oosal aanene." By this he means, he has come to rest at the feet of Siva (the Lord of Atikai Veerattam).

From a swing-rope was evolved by stages the modern swing. In the groves strong creepers were used as ropes, and two sets of such creeper-ropes were tied securely to the two ends of a small log covered with cloth to serve as a cushion, and lo, a lovely swing attached to a branch was ready for operation. As time passed on, chains and planks went into the making of the swing which became part of almost every home.

Pounnusal is one of the games played by girls. C.J.Fuller[514] says: "The song for *tiruvanantal* is the Tiruppalliyelucci and for palliyarai pujai the *Tirupponnonucal*." Formerly the temple-maidens sang the verses. To-day otuvar-s take the place of temple-maidens.

The decad Tirupponnusal was sung at Utthara-kosamangkai and every verse in the decad mentions the name of this town.

The word 'annam' occurring in verse 7 refers to the swing and not to the bird.

The participating girls are addressed as the ones whose eyes are verily battling spears, whose gait is swan-like, whose mien is like the pea-fowl of excellent breed, whose breasts are bejewelled, whose hands are adorned with argent bangles and whose swelling breasts of gold are decked with dangling garlands.

These epithets make it clear that the participants were all girls or lasses.

17. ANNAI-P-PATTHU [THE MOTHER-DECAD]

This verse is cast in the form of a *kummi*. A decad by St.Sundarar on Kacchi Anekatangkapatam is also cast in the form of a kummi. This piece of valuable information was conveyed to me by Chhanda-k-Kavi Sri Ramaswami of Mannargudi. This decad is so named as the word 'anne' (annai) occurs in every verse. This decad belongs to the Akam genre. The confidante of the heroine informs about the altered state of the heroine, to the nurse who having observed the altered state, questions her.

The heroine is unable to think on anything other than Siva. Speaking or thinking aloud, she but chants the multifoliate glory of Siva.

(1) His drum is Naada! : Naada-tattva is the source for Vak (speech). So it is, Naada is hailed as the drum of Siva. The tudi (a little drum shaped like the hour-glass), He holds, also symbolizes Naada-tattva. His Veena too is its emblem.

(2) His eyes are touched with khol: The message is the form of Siva is mirrored by the pupils in the heroine's eyes which are touched with collyrium.

(3) He is a perpetual Bride-groom : The suggestion is that the heroine is His eternal bride.

(4) *Vetam* is habit (outward appearance).

(5) His hands are long : The idea is that the heroine is ever held and embraced by Siva.

(6) As Siva abides delitescent in the heroine's heart, Brahma and Vishnu are unable to behold Him.

(7) He wears a night-shirt : How does the heroine know of it? Thereby hangs a tale.

(8) In the hands ... are the cymbals : The cymbals are the heart-beats of the heroine.

(9) Siva is concorporate with Uma who performs thirty-two types of charity. Yet Siva goes abegging. If He turns to Her, all His needs are answered. So, why should He go about begging? The heroine is unable to unriddle this. She but melts.

(10) The message is Siva is divinely mad and maddens all His devotees.

18. KUYIL PATTHU (THE KUYIL-DECAD)

In this decad, every verse is addressed to the Kuyil. G.U.Pope says: "Mystically the Kuyil is the human soul." The Sanskrit word for this bird is Kokilam. As G.U.Pope says, it must not be confused with the English cuckoo. In the west, the cuckoo is not regarded as a bird of good omen.

(1) This verse refers to the infinite column of fire in the form of which He appeared before the wrangling Vishnu and Brahma. His feet stretch beyond the nethermost world. His crown beyonds the Beyond. Neither words nor their import can touch Him. He is the zenithless Zenith as well as the nadirless Nadir. He is without guna-s, namely sattva, rajas and tamas.

(2) This verse testifies to the fact that Ravana, a Siva-bhakta, could not come by the superior beatitude with which his consort was blessed by Siva.

(3) Kuyil of blue hue: The Kuyil of blue hue is chosen by the heroine, as it reminds her of the blue-necked Siva.

(4) Uma is addressed as One whose soft looks put to shame the antelope's. The antelope is the one which is held in a hand of Siva's.

(5) "Sundaratthu inbak Kuyile" are the words of the heroine who plies the Kuyil to carry her message to Siva who is hailed by the Upanishad as Sundaram.

(6) Kokazhi : It is symbolic of the soul.

(7) Our Saint often describes Siva as a Paandya. Here He is addressed as the Paandya, Cera and Chola. The point is this : Siva is the Lord-Owner of the southern realm (Tennaadudaiya Sivan). Every shrine of Siva is a Mt.Kailas.

(8) He is the TRUTH: Meykandar's description is Siva-Sat.

(10) Em tamar aam ivan (He is our kin) : When St.Sundarar was proceeding to Mt.Kailas, as he neared it, the munis near Siva asked Him: "Who is he?" Siva replied: "Nam tamar Aarooran" (He is Aarooran, our kin).

19. TIRU-TH-THASAANGKAM [THE TEN SACRED INSIGNIA]

A King worth his name is possessed of ten royal insignia. Truly speaking, Siva alone is the King and the earthly Kings are but His vassals. The ten insignia are : (1) the name, (2) the country, (3) the town, (4) the river, (5) the mountain, (6) the mount, (7) the weapon, (8) the drum, (9) the garland and (10) the flag.

A parrot is addressed here. This bird is a symbol of the soul.

20. TIRU-P-PALLI YEZHUCCHI
[THE SACRED AUBADE]

Both Saivism and Vaishnavism share concepts of anthropomorphism. It does not mean that the higher aspects of God are unknown to them. God with form has His own charm. He behaves like a human being and there exists in Him (in this form) and the devotees a closer and dearer nexus. The temple service opens with the rousing of the Deity from His bed. The darshan that is granted at this hour is known as Viswarupa darshan. Beholding the Deity is indeed beholding the whole cosmos.

Siva never sleeps. He has neither night nor day. Tiruppalli Yezhucchi is a symbol. Devotees gather to invoke the hidden power of God. It is for a manifestation (yezhucchi) of such power, they foregather in the presence of God whose essence lies hidden in the idol.

(1) It has dawned : The dark night of the soul is ended. The somnambulist whirl is ended. It is now light in which all will thrive.

(2) Mount of Bliss : Mt. Kailash is its symbol.

(3) Comely Kuyils ... blared : The oppressive silence is ended. The sweet music of speech of every species is everywhere heard. This indeed is a spontaneous prayer.

(4) Music weds chanting and vice versa. The shrine is wafting, wave after wave, benediction.

(5) The message of this verse is that the Lord Siva is unfathomable.

(6) The devotee is to Siva what a chaste wife is to her husband.

(7) What indeed is the way to serve You? : Truly speaking, is Siva in need of any service at all? If we think that we serve Him, it is the height of presumptuousness. Let us pray to Him to show us the way. They only can serve Him who are bidden by Him to serve.

(8) … old dwelling : the sempiternal soul.

(9) O One that abides in thought : The Subtle chooses the subtle.

(10) The idea is this. Siva lies in the couch – the soul. So, let us pray that He be pleased to arise and bless us.

21. KOYIL MOOTTHA TIRU-P-PATIKAM [THE HOARY DECAD OF THE TEMPLE]

Koyil (shrine) is Tillai-p-Ponnambalam. Of the two decades on Koyil, this one was sung earlier. In every verse of this decad, Ponnambalam is hailed with fervour.

'Moottha' is derived from 'mooppu' which according to Sivagnaana Yogi is 'loftiness'. Vide his commentary on verse 9, sutra 2, Sivagnaana Siddhiyaar.

In this decad our Saint addresses Siva straight.

(1) The holy company of the devotees is the highest beatitude. Holy servitors prefer this company to Moksha itself.

(2) If Siva chooses not to administer correctives to the erring soul, it will get lost.

(3) The message of this verse that Siva is palpably present in the melting heart.

(4) All sources and resources are of no avail. Siva indeed is the Source Absolute.

(5) Through this verse, our Saint invokes Siva – the Silent Yogi –, to bless him with an assuring word.

(6) Ponnambalam is the purified soul.

(7) The word 'maadu' now come to mean cattle was in the distant past, used to denote wealth.

(8) It is only Siva who is valiant to say: "Fear not."

(9) Tenitthal : The interjectionary sound made by the tongue that tastes honey.

(10) O God who owns me ! We are the owned. Siva is the Owner.

22. KOYIL TIRU-P-PATIKAM [THE SACRED DECAD OF THE TEMPLE]

Koyil is Tillai. In this decad it is Tirupperunthurai which is hailed in every verse. Siva has a way of blessing His devotees. At Tirunanipalli He revealed His form to St.Sambandhar as He is enshrined at Seekaazhi. St. Sundarar has had similar darshan. To St.Appar, He revealed Himself as at Koyilvenni, even before the Saint arrived at that place. Our Saint might have had similar darshan. Verse 1 tells us that our Saint prayed for a darshan of Siva as He truly is. Perhaps the true Lord revealed His form as at Tillai, to our Saint when he was praying at Tirupperunthurai.

(1) Honey : Moksha (Deliverance)

(2) … to me who merits it not …: In truth no soul merits the gift of grace. Man receives the guerdon which infinitely exceeds his merit.

(3) True Light ... chased away murk : True Light is Siva alone. Every other light is marred in one way or another.

(4) Gunaless Bliss : God Siva is attributeless.

(5) O never-diminishing Plenitude : Any type of satisfaction is for the nonce only. The consumer of a sumptuous dinner feels more than satisfied. After a few hours, he again feels hungry. Fulness is foreign to the unregenerate soul. Siva alone is the plenitude that knows no diminution. He can confer that beatitude on any one He chooses. His choice, however, is never arbitrary.

(6) As I yearn ..., ... from my manam : Yearning and melting usher in radiance.

(7) Sir Ponnambalam Ramanathan's translation of this verse is as follows.

"O Siva, abiding in the limitless region of holiness,
who, darkness dispelled, has granted me grace this day;
To abate thoughts, I thought of Thy way of rising
from the bosom of the soul in the glory of the sun;
I thought of the non-existence of everything but Thyself;
I thought of Thee and Thee only, – having worn off
thought, atom by atom, and drawing closer for union
with Thee as one;
Nothing art Thou, yet nothing is without Thee.
Who, then, can think of Thee?"

(8) Who is here my kin and who is not?
Cf. "What is God? What is not God What is in between?"

(9) O Splendour … One formless : God has a form and He is also formless. He also has a formless form. He transcends these too. This is the truth. Yet scriptures refer to Him as Light / Splendour. This light is not physical; it is spiritual. It is a flame that cools the soul when nothing else can assuage its heat.

(10) Siva abides in every soul. This is indeed self-sufficiency par excellence.

23. SETTHILAA-P-PATTHU [THE DECAD OF DEATH-WISH]

Death is the consummation devoutly to be wished if the soul is unable to bear the pangs of its separation from God. Though the Jivan-mukta has already gained at-one-ment with God, still, the soul remains embodied. This encumbrance must also cease. The soul should come by 'alone becoming'. "This 'alone becoming' of the soul, known in India as *Kaivalya*, is what is indicated by the Greek phrase *monogenes huios*, in John 1:18, rendered inappropriately in English as "the only-begotten son." - Sir P.Ramanathan

(1) Lo, parted … I had not yet died. : This is reason for the earnest death-wish. The sole goal of the soul is the attainment of at-one-ment with God. All else is tinsel and trinket.

(2) You enslaved me by a mystic vocable and netted me: To the ripe soul, God utters a mystic word. This word from the Word is the word of words. This is not to be gained with ease. St. Taayumaanaar says: "Moorti

talam tirtam muraiyaal todanginarkku ore Vaartthai sola Sadguruvum vaaikkum Paraparame!" [Unto them that have commenced, in right earnest, to hail God, His holy shrines and the holy fords, the sacred guru comes to bless them with the word unique.]

(3) I ... walked ... with my head.: This is the doing of Aanava mala. It is pride that goes before a fall. This downfall is Sisyphean.

(4) My Chinta ... than iron.: The soul of a prideful person, truly speaking, is the very reverse of a soul. His chinta is wood, his eyes are wooden and his eyes are wrought of steel. He is well-nigh irredeemable.

(5) 'Kaaya maayatthai azhitthu' are words that express the coveted death-wish.

(6) With fields the waters of which cover the ridges : Even the fields are full of water. The soul, alas, is dry.

(7) ... separated from You?: It is this alienation that tortures our Saint and begets in Him the death-wish.

(8) The fields are cool, but the soul is burning.

(9) Your flower foot smote Death to death : It is for the touch of that flower foot, our Saint aches.

(10) Our Saint consoles himself with the thought that Siva is the Sea of Mercy abiding at the great Mount Kailash. Sooner or later His mercy is bound to flow down and save him.

24. ADAIKKALA-P-PATTHU [THE DECAD OF REFUGE]

"Surrender in warfare, and politics" says S.S.Cohen "is naturally an ignonimous defeat, but in the spiritual warfare it is a victory of which none is capable but a hero of the highest order."[515]

Again he says: "Spiritual surrender, we are told, is not a mental, still less an oral act, but the result of grace which comes in its own time and of its own accord to cause the automatic subsidence of the self-asserting element in the sadhaka's nature which stands in his way to ultimate realization. Sometimes it is sudden and sometimes so gradual that the devotee himself may not become aware of it. This Grace, although it comes from the Guru, by his very ripening presence, is not fortuitous, but fully earned by hard internal fight, by long long periods of suffering, of prayers, of self-purification, and of intense yearning for release. Suffering in all its varieties turns the mind inward, and the cumulative effects of ages of suffering draw out the cry from the depths of the soul for the liberating light of Truth and for the appearance of the Divine Teacher who alone can lead to it and give Redemption."

(6) Aazhi Appaa : Pope translates this phrase as "Lord of the Earth" and K.M.Balasubramanian as "Sea-like Sire'. Every King is said to be endowed with a *Chakra* (aazhi) which is fraught with the power to reign. Aazhi stands for lordship as well as ownership.

(9) I know not ... You alone.: The words bring out the 'unknowability' of Godhead. God is known by and through the grace of God only.

(10) There is not only many a slip between the cup and the lip but also between the throat and the stomach.

25. AASAI-P-PATTHU [THE DECAD OF LONGING]

Properly channeled desire proceeds Godward. Desire that which is good. Tiruvalluvar[516] said: "Desire the desire of Him who is without desire; in order to renounce desire, desire that desire."

Good desire doubled with longing paves the way for success. The longing of the soul will culminate in its belonging to the Lord.

Our Saint concludes his decad thus: "O Lord-God!

For the assuring words from Your coralline lips:
"Fear not!" I long and yearn."

Cf. "Fear not." – Old Testament : Genesis, xlii, 23
(Nolite timere – Vulgate)

26. ATISAYA-P-PATTHU [THE DECAD OF AWE]

"The man who cannot wonder, who does not habitually wonder (and worship) ..... is but a pair of spectacles, behind which there is no Eye." - Carlyle, Sartor Resartus, Bk. i, ch.10.

Our Saint is made a servitor by Siva and at this our Saint wonders. Truly speaking divine servitorship is a wondrous experience. In the words of Shakespeare it is

'O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful …"

– As You Like It, Act 1, Sc.5, line 164.

27. PUNARCCHIP-PATTHU [THE DECAD OF MYSTIC UNION]

By its very nature mystic union defies categorization. This union can occur only when sensory perception is beyonded. This consummation is a celebration of Grace–the completion of the Orison of Union.

"When love has carried us above all things … we receive in peace the Incomprehensible Light, enfolding us and penetrating us. What is this Light, if it be not a contemplation of the Infinite, and an intuition of Eternity? We behold that which we are, and we are that which we behold; because our being, without losing anything of its own personality, is united with the Divine Truth."

- Ruysbroeck, quoted by Evelyn Underhill.[517]

"The mystics find the basis of their method, not in logic but in life: in the existence of a discoverable "real," a spark of true being, within the seeking subject which can, in that ineffable experience which they call the "act of union" fuse itself with and thus apprehend the reality of the sought Object. In theological language, their theory of knowledge is that the spirit of man, itself essentially divine, is capable of immediate communion with God, the One Reality." – Evelyn Underhill.

28. VAAZHAA-P-PATTHU [THE DECAD SEEKING DEATH]

This decad is not the same as the decad of Death-Wish. Bemoaning his lot that he chose to survive his separation from Siva without giving up his ghost, our Saint iterated and reiterated his death-wish. In this decad, in every verse, our Saint invokes Siva to bid him reach Him. The prayer is not for the phenomenal death but for everlasting life. The call to quit the world should come from Ntaraja and not Yamaraja.

(3) "Lo, I have support none save the feet hailed
And sung by Vishnu!"

The Saivite worth his salt should adore Vishnu, the greatest Siva-bhakta. "Tirumaalukku atimai cey" [Serve Vishnu as his slave] are the words of Auvvaiyaar.

(5) This verse is *Tiruvangkamaalai* in a nut-sheel.

(7) paruti vaazh Oliyaai : He who is the light of the sun, adored as Siva-Surya.

(10) Her of flawless and hoary glory! : The word GRACE is thus paraphrased.

29. ARULL PATTHU [THE DECAD OF GRACE]

Said Shakespeare:

"Alack, when once our grace we have forget,
Nothing goes right:"

Though there is a spark of divinity in man, he is when not domesticated, a savage. It is Grace that removes the stony from our hearts.

At the human level the other names of Grace are Love, Mercy, Pity, Peace.

"For mercy has a human heart
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.
Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace."

- William Blake, The Divine Image.

The role of Grace (Sakti) in Saiva Siddhantam is central. The second Sutra of the Sivagnaana Bhotham contains in little the infinitude of Sakti. The following verse (808) from the Tirumantiram[518] is in point.

"The Ens Entium does not manifest
before eyes void of grace;
Hara materializes before them
of grace-filled eyes;
Then is no sun-rise for the blind ones;
It is universal and glorious light
for the eyes by grace clarified."

30. TIRUKKAZHUKKUNRU-P-PATIKAM [THE DECAD OF TIRUKKAZHUKKUNRAM]

Only seven verses of this decad are extant. At Kazhukkundru our Saint had a darshan of Siva. The first verse speaks of *iruvinai-oppu* (the balancing of deeds, good as well as bad). When this is come by, *Satthi-nipaatam* (descent of

Grace) takes place. In other words, the Guru automatically manifests before the soul which is now ripe for a spiritual surgery. The evil of Aanava-mala is removed by the Guru. Still the malam persists. However it is incapable of harming the soul in any way. Mala-vaasana (the impression of malam) may erupt now end then. However it will effervesce when the soul begins to chant the panchakshara as ordained.

Dr.U.Ve.Swaminatha Iyer spent his last days at Kazhukkundru. He listened to the recitation of this decad and breathed his last.

31. KANDA PATHU [THE DECAD OF DARSHAN]

Beatitudinem perfectam, quae in Dei visione consistit [Perfect blessedness, which consists in a vision of God].

- St. Thomas Aquinas, Summa Theologie.

(1) Caused me gain at-one-ment with Sivam: It is thus I have translated 'Sivam aakki enai aanda.' This can be translated as follows: "He made me Siva(-like) and ruled me." Vedantins contend that the liberated soul becomes Siva. In other words, such a soul is Siva. Saiva Siddhantam holds fast to the view that paṣu can never become Pati. The word 'enai' in the phrase 'enai aanda' clearly affirms that the soul continues to be the soul even when it is oned with God. 'Aaluthal' (redeeming and ruling) is done by God. Even in moksha, the soul is under the rulership of Siva.

(4) Pasu-paasam : It means Paasam which causes pasutva. Pasu, the soul, is capable of cosmic pervasion.

However it stands atomized by Aanava mala (paasam). The phrase pasu-paasam recurs in verse 7.

(5) The message of this verse is that the devotee should transcend his birth in a clan and caste. It does not mean he should not break it. Caste, clan and the like play a useful role, though limited. Honouring them till the appointed hour is good. These should not be converted into issues. Harmary can accommodate differences. Uniformity, be it known, is not harmony.

(10) He became … all things.: God is one with all things; He is also different from them. It is this which characterizes Godhead.

32. PIRARTTHANAI-P-PATTHU [THE DECAD OF PRAYER]

Here are eleven verses. The goal of the soul is moksha. The soul should always pray to come by deliverance. Prayer has its genesis in sincere devotion. Routine, mindless utterances constitute nothing but the monkey's paternoster. Fragrance is that incense of the heart which wafts its way to Heaven. As Thomas Fuller said: "Prayer should be the key of the day and the lock of the night." Indeed life itself is a prayer.

The efficacy of prayer is well brought out in the following passages.

"And Satan trembles when he sees
The weakest saint upon his knees."

- Cowper, Exhortation to Prayer.

"More things are wrought by prayer
Than this world dreams of."

- Tennyson, Morte d'Arthur.

"Prayer ardent opens heaven."

- Young, Night Thought's, Night viii, line 721.

33. KUZHAITTHA PATTHU [THE DECAD OF MELTING AND BLENDING]

When soul melts it becomes fit for blending with Siva. In this state it becomes a fit offering. Siva accepts it and makes it part of Himself where it thrives in sempiternal bliss.

(5) You are the source of clarity and bewilderment : The bodily instruments are God-given and they should be used in the service of God. If however man chooses to employ them for his aggrandizement, he lands in tohu-bohu and dubiety. When he is so besieged, he should rue his conduct and turn to God. If he does so, his bewilderment will end and clarity will dawn.

(6) Cf. "The Lord hath been mindful us; He will bless us."

(7) Is lordship … mine? It is total surrender to God that makes the soul a sovereign. It is the everlasting dependence of the soul on God alone, that truly makes the soul independent. In ordinary life, man is always found chained.

34. UYIRUNNI-P-PATTHU [THE LIFE-CONSUMING DECAD]

When the soul is deep immersed in bliss, the former is said to be eaten by the latter. "Yettatha perinbam ennai vizhungki irukkindrathe" [Unreachable bliss thrives having devoured me] are the words of St. Pattinatthaar. It is the soul thus devoured by Bliss is the one that has gained the ultimate beatitude. This beatitude is referred to by our Saint as the one unperceivable even by the supernals. Verse 3 of this decad sizes up the supremacy of this blessed state. It can be likened to the unique frenzy which is divine ecstasy. Our Sage sincerely desires that every soul should come by this beatitude. Verse 5 bids devotees to come rushisng to gain this glory. The selfish self should become selfless and thus divinely assert itself.

35. ACCHA-P-PATTHU [THE DECAD OF DREAD]

It is wisdom to dread that which ought to be dreaded. Fear of evil is truly a virtue. Evil wears a thousand charming masks and never ceases to beckon souls, wary as well as unwary. Our Saint fears them that adore not Siva, that submit not to His Grace, that know not of melting devotion, that adorn not themselves with the Holy Ash, that become not servitors of Siva, that hail not His ankleted feet and thrive serving Siva and His servitors.

(9) I dread not kinship with kings.:

Cf.(i) "... ... ... O, how wretched

Is that poor man that hangs on princes' favours!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have;
And when he falls, he falls like Lucifer,
Never to hope again."[519]

(ii) "Put not your trust in princes."
- O.T. Psalms xclvi, 3.

36. TIRU-P-PAANDI-P-PATIKAM [THE SACRED DREAD ON THE PAANDYA REALM]

The word Paandi stands for the Paandya Realm. Tradition has it that Siva enacted sixtyfour lila-s in the Paandya Nadu. Our Saint's admiration, which well-nigh borders on veneration, for his Paandya Ruler is well brought out in the very first stanza of this decad. Siva is hailed as the very Nectar unto the Paandya. The second stanza says that Siva put an end to the transmigration of the Paandya. Through verse three, our Saint makes a clarion call to the dwellers of Madurai to join him and reach the ankleted feet of the Lord. Verse 4 is an instance of spiritual humour. It says that lovers of mundane life should remain stay put; otherwise Siva's advent would carry them with him. Verse 5 identifies Siva as the Original Source of Wealth (Mula Pandaaram). Verse six says that even the Paandya cannot articulate the ineffable glory of Siva – the One that induces the light of understanding. Verse seven describes Siva as Paandya (Tennavan). The eighth verse bids the dwellers of the Paandya country to proceed in all

celerity to receive the coveted gift from Siva. The ninth verse affirms that the darshan of Siva transfixes the beholder. The envoi verse, by an admonition, bids the citizens to give up wavering and gain Siva's salvific feet. Our Saint's sympathy ensouls salvation.

37. PITITTHA PATTHU [THE DECAD OF SEIZURE]

It is said that this Decad was sung at Tonipuram (Sikaazhi). Tonipuram is the place where St.Sambandhar made his avatar. When siva with Uma manifested before the child-saint, the latter addressed Him as: 'Amme-Appa!' Verse three of this decad opens thus: "Ammaiye Appa ..." This decad celebrates Siva – the all-pervasive Ubiquity, the Certitude of the salvific scriptures, the Sovereign of the supernals, the Ammai-Appar, the Gem beyond compare, the Radiance of Grace, the Prince of tapaswis, the Import of sastras, the Splendour of Yoga, the One who is without a second, the One of radiant and uberous and ineffable Form, the Magnum Ens, the Ens Entium, the Primal One, the Mother of mothers and the goodly Light.

38. TIRU YESARAVU [THE DECAD OF ABASHMENT]

Pudet non esse impudentem [It is a shame not to be shamless]. Our Saint feels abashed at his not having comprehended the acts of grace wrought by Siva for him. He rues his conduct and feels ashamed. "There is a shame which is glory and grace" says the Ecclesiasticus. It is such shame which is met with in this decad. Our tender-hearted Saint is

stung to the quick by his conscience. Thomas Fuller said: "He that has no shame has no conscience."

The envoi verse treasures two vital tenets of Saiva Siddhantam. As of right one is not entitled to chant Sivayanama – the subtle panchaakshara. It must come as a gift form the Guru and must be chanted as ordained. Siva comes of His own accord to the devotee when the latter is spiritually mellow. Verse one of Tiruviyalur Uyyavanta Deva Naayanaar's Tiruvuntiyaar says:

"That Ens – formless and incomprehensible –,
Came embodied; Unti para !
Gave of its own accord; Unti para !"

39. TIRU-P-PULAMPAL [THE SACRED LAMENT]

Only three verses of this poem are extant. Holy men shed tears which endear them to God. Abundance of love gushes forth as tears. Such tears are purificatory.

The third verse is ever on the lips of devotees. The kin spoken to here are tattvas; the dwelling place refers to *bhuvana* and name stands for embodiment. The prayer is for the riddance of tanu, karana, bhuvana, bhoga; in short, for the annulment of transmigration.

40. KULAA-P-PATTHU [THE DECAD OF CELEBRATION]

This decad celebrates the endless bliss which has become our Saint's. A well-known dictum says: "That which has a beginning has an end and that which has an end has a beginning. However according to V.V.Ramana Sastri, "the

soul's bondage has no beginning but has an end while the soul's spiritual freedom has a definite beginning but no end."

This Decad celebrtates the Jivan-mukta (liberated while yet alive) state of our Saint.

Verse 7 speaks of the annulment of our Saint's pasu-paasam. Pat came Satti-Nipaatam (Descent of Grace) and by the Grace, he became a Jivan-mukta. Verse 8 celebrates the Tiruvadi-Diksha undergone by our Saint. Verse 9 attests to the fact that Siva blessed our Saint with the beatitude of *taadaḷai*. Our Saint was delivered from his Karma and he came to be linked, for ever, with Siva-dharma.

41. ARPUTA-P-PATTHU [DECAD MIRABILIS]

Atisayam (wonder) is beholdable; arputam (theurgy) is incomprehensible. "Atisayam kandaame ... arputam ariyene" [beheld the wonder ... but knew not the theurgy] are the words of our Saint.

In his poem to the translation of this decad, G.U.Pope says: "The Tiruvacagam is a veritable Pilgrim's progress, and surely reveals the experience of a devout and godly soul."

(3) The great Vedas: Thus did a Young French student of the Vedas, Jean Le Mee[520] write about the Vedas:

"Precious stones or durable materials – gold, silver, bronze, marble, onyx or granite – have been used by ancient people in an attempt to immortalize themselves. Not so however the ancient Vedic Aryans. They turned to what seem the most volatile and insubstantial material of all – the spoken word ...

"The pyramids have been eroded by the desert wind, the marble broken by earthquakes, and the gold

stolen by robbers, while the Veda is recited daily by an unbroken chain of generations, traveling like a great wave through the living substance of mind."

- quoted by Navaratna S.Rajaram

(7) Unarvarkku Unarvu-Ariyavan:
Cf. "Unarnthaarkku Unarvu Ariyon..."

- Verse 9, The Tirukkovaiyaar.

42. CENNI-P-PATTHU [THE DECAD OF THE THAADALAI – THE HEAD RESTING AT SIVA'S FEET]

My translation of the title of this decad, in my humble opinion, brings the meaning closer to that which is expressed by the title.

Satti-Nipaatam [Descent of Grace] refers to the advent of Siva or Siva-Guru. By his diksha the Guru cleanses the soul. The devotee attains the beatitude of Jivan-mukti. The Jivan-mukta has his being in Siva.

At the pure, great, flowery and salvific feet of Siva – the God of gods –, the devotee's head rests in sempiternal splendour.

43. TIRU VAARTTHAI [THE SACRED WORD]

The one to whom the sacred word is conveyed, can speak about the wondrous splendour of the word. He cannot, however, utter, to the hearing of anyone, what the word is. It is sacred as well as secret. The devotee mulls over it and feels fulfilled. The word confers on him *niti* (the true way) and from

him wafts spiritual fragrance par excellence. It is for this reason, the first verse refers to Siva as "the Holy One of Perunthurai rich in groves where buds galore burgeon."

Our Saint also says that whoever can intuit the sacred word is the one who will be his master.

44. ENNA-P-PATIKAM [THE DECAD OF DIVINE MUSINGS]

"It takes a great deal of elevation of thought" says Emerson, "to produce a very little elevation of life." Thoughts may wander through eternity. However, of what avail are they if they are not anchored in God?

In this decad we clearly see how our Saint converses with himself. He thought aloud and his thoughts are not to be forgetten by us.

Swedenborg said: "What a man *thinks* in his spirit in the world, that he *does* after his departure from the world when he becomes a spirit."

45. YAATTHIRAI-P-PATTHU [THE DECAD OF HOLY PARIEGESIS]

"This is our Sage's wonderful 'psalm of the up-going', Psalm cxxii. He commemorates his first visit to Tillai, and thence mystically sets forth soul's pilgrimage through the world of sense to union with Civan on the silver mountain."

– G.U. Pope.

Siva is addressed as Puyankan (Bhujanga) in every verse of this decad. Bujangam is snake. It is the symbol of Kundalini Yoga. The hidden power sleeping at Mulaadhaaram should slowly wend its way like a snake and reach the Sahasraaram. This is yoga par excellence.

Life is not a picnic. It is a pilgrimage. Our Saint desires good company in his pilgrimage. He says: "Time is come. Well, let us go."

46. TIRU-P-PATAI-YEZHUCCHI [SPIRITUAL BATTLEWORD HO]

Only two verses of this section are extant. Truly speaking, it is the devotees who are the soldiers of God. The battle is fought against all that is earth earthy. The call is to forsake earth and gain Siva-loka. Victory in the battle confers on the earthlings denizenship in Heaven.

47. TIRU VENPAA [THE SACRED QUATRAIN]

All the eleven verses of this section are cast in the Venpaa metre. Verses 1 to 7 and verses 9 and 10 celebrate the glory of the God of Perunthurai. The first verse hails Siva as the melliferous Flame. Honey is the symbol of moksha. The second verse describes Siva as an Inebriator. In verse 3, our Saint says that Siva unsheathed His spear and aimed it at his Chintanai. Chintanai literally means thought. If it is taken to mean chitta, it is of the inner sensorium. The idea is that Siva was pleased to loot the heart of our Saint. Verse 4 speaks of Siva as the most potent catholican for the malady of

embodiment. The next verse speaks of Siva as the confounder of gods who indwells the loving devotee. The other verses eloquently hail His acts of Grace.

48. PANDU AAYA NAAN-MARAI [THE FOUR ANCIENT VEDAS]

The Vedas embody the words of Siva who is beyond the pale of the Word or words. The Vedas are the guide. They show the Way, no doubt, but they know now what is at the end. This section comprises seven verses. The multiform nature of the one and only God is here hailed. The duty of the devotee is to hail the Deity. He is the Flood of Honey that uproots the Forest of transmigration He is the Import of speech and its ideal goal. He is ineffable. Our Saint says: "I speak of Him in rubied utterances (mani vaartthai)." Therefore is our Saint called Manivaachakar which is the same as Maanickavaachakar.

49. TIRU-P-PATAI AATCHI [THE SUZERAINTY OF SACRED WEAPONS]

The cluster of eight verses which constitute this section have baffled and continue to baffle translators. G.U.Pope says: "It was no easy task to work out a version of this lyric, the rhythmic beauty of which is very remarkable. I have striven, at the risk of sundry irregularities in metre, to imitate the flow of the original; but the numberless allusions in a poem, which sums up the whole Caivite idea of the blessedness of Civan's final manifestation to the emanicipated soul, will give the

reader trouble, if he is at all to enter into its spirit. The metre itself is very unusual, resembling somewhat that of the Attys of Catullus, and is much admired by those who use the poem in their temple service. My rendering is, I believe, strictly and almost literally exact; but it differs in some respects from the Tamil paraphrases. The intense mystic fervour of the song must make *itself* felt!"

Here indeed is rhapsody at its zenith where many a kerygma whirling and swirling in a kaleidoscopically, and at the same time, supersensuously and spiritually projected chiarascuro, presents dizzying peaks of unscalable eminence towards which the reader is beckoned with a compulsive urgency that is ineluctably irresistible. It is an ecstatic phantasmagoria undeniably real and spiritually abiding.

50. AANANDA MAALAI [THE GARLAND OF BLISS]

Siva is Aananda Malai [the (inaccessible) Mountain of Bliss] as well as Aananda Maalai [the (easily-available)] Garland of Bliss. Of the ten verses, only seven are extant.

The opening verse is an eye-opener. God always blesses man who always abuses His blessings. Our Saint says:

"You blessed me with a station not comprehending which
I stand ruined; You are not to be blamed at all."

Man always prefers the pleasant to the good. It is the good that should ever be his choice. Pleasures of the world are fugitive and fleeting. They damage the soul as well as the body. Our Saint says: "Void of character, penance, discipline or understanding, I strutted the stage (of life) ...". The result is downfall. Yet the grace of God saves the man who feels

contrite and mends his way. Man is as helpless as a new-born child. God's grace is mother's milk unto the child. Again, bewilderment is man's lot, until he turns Godward. Disgrace to which the soul is repeatedly subject can be quelled once for all only by God's Grace which can be gained through true religion. What indeed is true religon? The atheist[521] says: "True religion is not a theory – it is a practice. It is not a creed – it is a life."

It is true religion that is inculcated by the Tiruvaachakam.

51. ACCHO-P-PATIKAM [THE DECAD OF WONDERMENT]

The title is translated as 'The Wonder Of Salvation' by G.U.pope who says: "This hymn was composed after he had settled down in Tillai, his active life finished, and was waiting for the great release. He surveys, as he was so fond of doing, the whole course along which his Master has guided him; acknowledged how often he had fallen through an undisciplined and unpurified mind; and records with thankfulness that grace had given him the victory at last. *No rapture is like this*."

(1) Moorkkar : The intractable and stubborn ones. A moorkkan is different from a mootan (fool). A mootan is not characterised by obstinacy. If by chance he happens to gain the company of the holy ones, he gets transformed. He stands saved. A moorkkan for ever follows his obdurate will. He never swerves from his chosen evil way. Like the gorcrow that feeds on carrion, he is always after the desouling melbowge.

Duryodhana, Ravana and many of the Asuras are all moorkkar. Satan, Beelzebeb, Molac and Belial are out and out mookkar.

Our Saint deemed himself a moorkkan. Moorkkar choose to perish. They would not consent to get reformed. It is impossible to convert a moorkkan. Our Saint says that his conversion – the one who is a moorkkan –, is truly a miracle of miracles. Bhakti has achieved it. And bhakti comes from God. According to Sri Krishna, bhakti is even superior to mukti.

The word *accho* signifies the rapture of conversion and its unending delight. Every verse ends with this word.

Our Saint has paved for us the theo-path. It is for us to pursue it and gain godliness.

Note : The notes were written in a white-heat of time. I take upon myself the blame for my omission to revise it. My prayer is this. May vision prevail over revision.

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ADDENDUM

St.Maanickavaachakar and Aazhwar Saints

Parallel Passages

1. "*பாரிடை ஐந்தாய் . . . . . . விளைந்தாய் போற்றி*"
   POTRI THIRUVAKAVAL (Lines 137 to 141)
   "*பூ நிலாய ஐந்துமாய், புனற்கண் நின்ற நான்குமாய்,*
   தீ நிலாய மூன்றுமாய், சிறந்த கால் இரண்டுமாய்,
   மீ நிலாயது ஒன்றும் ஆகி வேறு வேறு தன்மையாய்,
   நீ நிலாய வண்ணம் நின்னை யார் நினைக்க வல்லரே?"
   Thirumazhisai Aazhwar Tirucanta Virutham *(751)*

2. "*கொள்ளேன் புரந்தரன் . . . . . . உத்தமனே*"
   TIRUCCHATHAKAM – MEY UNARTHAL *(2)*
   "*உனக்குப் பணி செய்திருக்கும்*
   தவமுடையேன் இனிப் போய் ஒருவன்
   தனக்குப் பணிந்து கடைத்தலை
   நிற்கைநின் சாயை அழிவுகண்டாய்
   புனத்தினைக் கிள்ளிப் புதுஅவி
   காட்டியுன் பொன்னடி வாழ்கவென்று
   இனக்குறவர் புதிய துண்ணும்
   எழில்மாலிருஞ் சோலை எந்தாய் !"
   Periyaazhwar Tirumozhi *(454)*

3. "*தவமே புரிந்திலன் . . . . . எம் பரம்பரனே*"
   TIRUCCHATHAKAM – MEY UNARTHAL *(5)*
   "*போதெல்லாம் போது கொண்டு உன் பொன்னடி*
   புனையமாட்டேன்;
   தீதிலா மொழிகள் கொண்டு உன் திருக்குணம்
   செப்பமாட்டேன்;

காதலால் நெஞ்சம் அன்பு கலந்திலேன்; அதுதன்னாலே
ஏதிலேன் அரங்கற்கு; எல்லே என் செய்வான்
தோன்றினேனே?"

Thondar Adippodi Aazhwar – Tirumaalai *(896)*

4. "பரந்துபல் லாய்மலர் . . . . . ஏத்த முழுவதுமே"
THIRUCCHATHAKAM – MEY UNARTHAL *(6)*
"வண்ணமால் வரையே குடையாக
மாரிகாத் தவனே மதுசூதா
கண்ணனே கரிகோள் விடுத்தானே
காரணா களிறுஅட்ட பிரானே
எண்ணுவார் இடரைக் களைவானே
ஏத்தரும் பெருங்கீர்த் தியினானே
நண்ணிநான் உன்னைநாடொறும் ஏத்தும்
நன்மையே அருள்செய் எம்பிரானே"

Periyaazhwar Tirumozhi *(439)*

5. "யான் ஏதும் பிறப்பு அஞ்சேன் . . . . வருந்துவனே"
TIRUCCHATHAKAM – ARIVURUTTHAL *(12)*
"பச்சைமா மலைபோல் மேனி
பவளவாய் கமலச் செங்கண்
அச்சுதா அமரர் ஏறே
ஆயர்தம் கொழுந்தே என்னும்
இச்சுவை தவிர யான்போய்
இந்திர லோகம் ஆளும்
அச்சுவை பெறினும் வேண்டேன்
அரங்கமா நகரு ளானே"

Tondar Adippodi Aazhwar – Tirumaalai *(872)*

6. "ஆமாறுன் திருவடிக்கே . . . . . . சார்வானே"
TIRCCHATHAKAM – ARIVURUTTHAL *(14)*
"இடகிலேன் ஒன்று அட்டகில்லேன்
ஐம்புலன் வெல்லகில்லேன்
கடவன் ஆகிக் காலந்தோறும்
பூப்பறித்து ஏத்தகில்லேன்
மடவல் நெஞ்சம் காதல்கூற
வல்வினையேன் அயர்ப்பாய்த்
தடவுகின்றேன் எங்குக் காண்பன்
சக்கரத்து அண்ணலையே."
Namaazhwar Tiruvaaimozhi *(3305)*

7. "வானாகி மண்ணாகி . . . . வாழ்த்துவனே"
TIRUCCHATHAKAM – ARIVURUTHAL *(15)*
"ஊனில் மேய ஆவிநீ; உறக்கமொடு உணர்ச்சி நீ;
ஆனில்மேய ஐந்தும் நீ; அவற்றுள் நின்ற தூய்மைநீ;
வானினோடு மண்ணும் நீ; வளங்கடற் பயனும் நீ;
யானும் நீ; அதுஅன்றி எம்பிரானும்நீ; இராமனே!
Tirumazhisai Aazhwar – Tirucchanta Virutham *(844)*

8. "வாழ்கின்றாய் வாழாத . . . . . வெள்ளத்தே"
TIRUCCHATHAKAM – ARIVURUTHAL *(20)*
"அயர்ப்பாய், அயராப்பாய், நெஞ்சமே சொன்னேன் –
உய்ப்போம் நெறி இதுவே கண்டாய்; செயற்பாய
அல்லவே செய்கிறுதி நெஞ்சமே அஞ்சினேன்;
மல்லர்நாள் வல்வினனை வாழ்த்து."
Nammaazhwar Periya Tiruvantathi *(2667)*

9. "உண்டு ஓர் ஒண்பொருள் .... மாயமே"
TIRUCCHATHAKAM – KAIMMAARU KODUTTHAL *(42)*
"ஆணினோடு பெண்ணும்ஆகி அல்லவோடு நல்லவாய்,
ஊணொடு ஓசை ஊறும் ஆகி, ஒன்றும் அலாத மாயையாய்,
பூணி பேணும் ஆயன் ஆகி, பொய்யினோடு மெய்யுமாய்,
காணிபேணும் மாணியாய்க் கரந்து சென்ற கள்வனே !"
Thirumazhisai Aazhwar – Tirucchanta Viruttham *(776)*

10. "மேலை வானவரும் அறியாத .... காண்பதே"
TIRUCCHATHAKAM – KAIMMAARU KODUTTHAL *(43)*
"நன்னலத் தோழியீர்காள்
நல்ல அந்தணர் வேள்விப்புகை
மைந்நலம் கொண்டு உயர்
விண்மறைக்கும்தண் திருவல்லவாழ்
கன்னல்அம் கட்டிதன்னைக்
கனியைஇன் அமுதம் தன்னை
என்நலம் கொள்சுடரை
என்றுகொல் கண்கள் காண்பதுவே !"
Nammalaazhwar Tiruvaaimozhi *(3433)*

11. "தன்மை பிறரால் அறியாத .... புகுவேனே"
TIRUCCHATHAKAM – ANUBOKA SUDDHI *(59)*
"எந்தாய் தண்திரு வேங்கடத்துள் நின்றாய்
இலங்கை செற்றாய் மராமரம்
பைந்தாள் ஏழ்உருவ ஒருவாளி
கோத்த வில்லா
கொந்துஆர் தண்அம் துழாயினாய்
அமுதே உன்னை என்னுள்ளே குழைத்தஎம்
மைந்தா வான் ஏறே இனி
எங்குப் போகின்றதே."
Nammaazhwar Tiruvaaimozhi *(3072)*

12. "ஒருவனே போற்றி . . . . . . தனிமை தீர்த்தே"
TIRUCCHATHAKAM – KARUNYATTHU IRANKAL *(68)*
"உலகம் உண்ட பெருவாயா
உலப்புஇல் கீர்த்தி அம்மானே
நிலவும் சுடர்சூழ் ஒளிமூர்த்தி
நெடியாய் அடியேன் ஆர்உயிரே
திலதம் உலகுக்கு ஆய்நின்ற
திருவேங் கடத்துளம் பெருமானே
குலதொல் அடியேன் உன்பாதம்
கூடும் ஆறு கூறாயே."
Nammaazhwar Tiruvaaimozhi *(3550)*

13. "தீர்ந்த அன்பாய அன்பர்க்கு . . . . . போற்றி"
TIRUCCHATHAKAM – KARUNYAATTHU IRANKAL *(69)*
"வண்ணம் மருள்கொள் அணிமேக
வண்ணா மாய அம்மானே
எண்ணம் புகுந்து தித்திக்கும்
அமுதே இமையோர் அதிபதியே
தெண்ணல் அருவி மணிபொன்முத்து
அலைக்கும் திருவேங் கடத்தானே
அண்ணல் உன் அடிசேர
அடியேற்கு ஆஆ என்னாயே"
Nammaazhwar Tiruvaaimozhi *(3552)*

14. "இருப்பு நெஞ்ச வஞ்சனேனை . . . . அவிச்சையே"
TIRUCCHATHAKAM – ANANDATHAZHUNTAL *(80)*
"விரும்பிநின்று ஏத்தமாட்டேன், விதிஇலேன், மதிஒன்று இல்லை;
இரும்புபோல் வலியநெஞ்சம் இறை–இறை உருகும் வண்ணம்

சுரும்புஅமர் சோலை சூழ்ந்த அரங்கமா கோயில்கொண்ட
கரும்பினைக் கண்டுகொண்டு, என் கண்ணிணை களிக்குமாறே!
Tondar Adippodi Aazhwar – Tirumaalai *(887)*

15. "பேசப்பட்டேன் நின்அடியாரில் . . . . . . அடியேனே"
TIRUCCHATHAKAM – ANANDA PARAVASAM *(82)*
"அத்தா ! அரியே ! என்று உன்னை அழைக்க,
பித்தா என்று பேசுகின்றார் பிறர் என்னை;
முத்தே ! மணி மாணிக்கமே முளைக்கின்ற
வித்தே ! உன்னை எங்ஙனம் நான் விடுகேனே"
Thirumankai Aazhwar – Periya Tirumozhi *(1555)*

16. "தாராய் உடையாய் . . . மயல்கொண்டு அழுகேனே"
TIRUCCHATHAKAM – ANANDA PARAVASAM *(87)*
"மைப்படி மேனியும் செந்தா
மரைக்கண்ணும் வைதிகரே
மெய்ப்படி யால்உன் திருவடி
சூடும் தகைமையினார்
எப்படி ஊர் ஆ மிலைக்கக் குருட்டுஆ
மிலைக்கும் என்னும்
அப்படியானும் சொன்னேன்
அடியேன் மற்று யாது என்பனே"
Nammaazhwar – Tiruvirutham *(2571)*

17. "அழுகேன் நின்பால் . . . . . . பணிகேனே"
TIRUCCHATHAKAM – ANANDA PARAVASAM *(88)*
"தவத்துளார் தம்மில் அல்லேன்;
தனம் படைத்தாரில் அல்லேன்;
உவர்த்த நீர்போல என்தன்
உற்றவர்க்கு ஒன்றும் அல்லேன்;

துவர்த்த செவ் வாயினார்க்கே
துவக்கு அறத் துரிசன் ஆனேன்;
அவத்தமே பிறவி தந்தாய்,
அரங்க மா நகருளானே !"
Tondar Adippodi Aazhwar – Tirumaalai *(901)*

18. "காருறு கண்ணியர் . . . . . வளர்ப்பவனே"
NEETTHAL VINNAPPAM *(3)*
"மாற்றம் உளஆகிலும் சொல்லுவன் மக்கள்
தோற்றக் குழிதோற்று விப்பாய்கொல் என்றுஇன்னம்
ஆற்றங் கரைவாழ் மரம்போல் அஞ்சுகின்றேன்
நாற்றம் சுவை ஊறு ஒலி ஆகிய நம்பீ."
Tirumankai Aazhwar – Periya Tirumozhi *(2022)*

19. "இருதலைக் கொள்ளியின் . . . . பொலிபவனே"
NEETTHAL VINNAPPAM *(9)*
"உருஆர் பிறவிக்கண் இன்னம் புகப்பெய்து
திரிவாய் என்று சிந்தித்தி என்று அதற்கு அஞ்சி
இருபாடு எரிகொள்ளியினுள் எறும்பேபோல்
உருகா நிற்கும் என்உள்ளம் ஊழிமுதல்வா."
Tirumankai Aazhwar – Periya Tirumozhi *(2025)*

20. "என்னை அப்பா அஞ்சல் . . . . அரும்பொருளே"
NEETTHAL VINNAPPAM *(16)*
"அக்கரை என்னும் அனத்தக் கடலுள்
அழுந்தி உன்பேர் அருளால்
இக்கரை ஏறிஇளைத்திருந் தேனை
அஞ்சேல் என்று கைகவியாய்;
சக்கரமும் தடக்கைகளும் கண்களும்
பீதக ஆடையொடும்

செக்கர் நிறத்துச் சிவப்புடையாய் ! திரு
மாலிருஞ் சோலை எந்தாய் !"
Periyaazhwar Tirumozhi *(458)*

21.. "உள்ளனவே நிற்க . . . . எறும்பெனவே"
NEETTHAL VINNAPPAM *(24)*
"நெய்க்குடத்தைப் பற்றி ஏறும்
எறும்புகள்போல் நிரந்து எங்கும்
கைக்கொண்டு நிற்கின்ற நோய்காள்
காலம்பெற உய்யப் போமின்
மெய்க்கொண்டு வந்து புகுந்து
வேதப் பிரானார் கிடந்தார்
பைக்கொண்ட பாம்பணை யோடும்
பண்டன்று பட்டினம் காப்பே".
Periyaazhwar Tirumozhi *(442)*

22. All the hymns of TIRUVEMPAAVAI and TIRUPPAAVAI by Aandal are almost identical.

23. The hymns of TIRUKKOTHUMPI in the Tiruvaachakam and the hymns of KOTTHUMPI of Periya Tirumozhi by Tirumankai Aazhwaar are almost identical in their form.

24. "திருமாலும் . . . . . தெள்ளேணங் கொட்டாமோ"
TIRUTTHELLENAM *(1)*
"யாரும் ஓர் நிலைமையன் எனஅறிவு
அரிய எம்பெருமான்
யாரும் ஓர் நிலைமையன் என அறிவு
எளிய எம்பெருமான்

பேரும் ஓர் ஆயிரம் பிறபல
உடைய எம்பெருமான்
பேரும் ஓர் உருவமும் உளதில்லை
இலதில்லை பிணக்கே."
Nammaazhwar – Tiruvaaimozhi *(2924)*

25. The hymns of TIRUCCHAZHAL by Maanickavaachakar and Tirumankai Aazhwar are almost identical in form as well as paradigm.

26. "நாயிற் கடைப்பட்ட . . . . பூவல்லி கொய்யாமோ"
TIRUPPOOVALLI *(3)*
"அத்தன்ஆகி, அன்னைஆகி, ஆளும் எம் பிரானுமாய்,
ஒத்துஒவ்வாத பல்பிறப்பு ஒழித்து நம்மைஆட் கொள்வான்,
முத்தனார் முகுந்தனார் புகுந்து நம்முள் மேவினார்;
எத்தினால் இடர்க்கடற் கிடத்தி ஏழை நெஞ்சமே?"
Tirumazhisai Aazhwar – Tirucchanta Viruttham *(865)*

27. The hymns of TIRUVUNTHIYAAR and the hymns of Periyaazhwar Tirumozhi (Unti Paratthal) are almost identical.

28. The KUYIL PATTHU hymns of Maanickkavaachakar and Aandaal are almost identical.

29. The hymns of TIRUPPALLI YEZHUCCHI of our Saint are almost identical in form with those of Tondar Adippodi Aazhwar's Tiruppalli Yezhucchi.

30. "அரைசே . . . . பேசாதிருந்தால் ஏசாரோ"

KOYIL MOOTTHA TIRUPPATIKAM *(5)*

"பிறந்த மாயா பாரதம்
 பொருத மாயா நீஇன்னே
சிறந்த கால்தீ நீர் வான்மண்
 பிறவும் ஆய பெருமானே
கறந்த பாலுள் நெய்யேபோல்
 இவற்றுள் எங்கும் கண்டுகொள்
இறந்துநின்ற பெருமாயா
 உன்னை எங்கே காண்கேனே?"

Nammaazhwar – Tiruvaaimozhi *(3724)*

31. "அரைசனே அன்பர்க்கு . . . . . உணர்த்தே"

KOYIL TIRUPPATIKAM *(3)*

"காணுமாறு அருளாய் என்று என்றே கலங்கிக்
 கண்ணநீர் அலமர வினையேன்
பேணுமாறு எல்லாம் பேணி நின்பெயரே
 பிதற்றுமாறு அருள்எனக்கு அந்தோ
காணுமாறு அருளாய் காகுத்தா கண்ணா
 தொண்டனேன் கற்பகக் கனியே
பேணுவார் அமுதே பெரியதண் புனல்சூழ்
 பெருநிலம் எடுத்தபே ராளா."

Nammaazhwar – Tiruvaaimozhi *(3672)*

32. "உணர்ந்தமா முனிவர் . . . . இனியென்ன குறையே?"

KOYIL TIRUPPATIKAM *(4)*

"குரவை ஆய்ச்சிய ரோடு கோத்ததும்
 குன்றம் ஒன்று ஏந்தியதும்
உரவுநீர்ப் பொய்கை நாகம் காய்ந்ததும்
 உட்பட மற்றும் பல

அரவில் பள்ளிப் பிரான் தன்மாய
　　வினைகளையே அலற்றி
இரவும் நண்பகலும் தவிர்கிலன்
　　என்ன குறை எனக்கே?"
Nammaazhwar – Tiruvaaimozhi *(3484)*

33. "இன்றெனக் கருளி . . . . . அறியகிற்பாரே"
KOYIL TIRUPPATIKAM *(7)*
"இறந்ததும் நீயே எதிர்ந்ததும் நீயே
　　நிகழ்வதோ நீ இன்னே ஆனால்
சிறந்தநின் தன்மை அதுஇது உது என்று
　　அறிவு ஒன்றும் சங்கிப்பன் வினையேன்
கறந்தபால் நெய்யே நெய்யின்இன் சுவையே
　　கடலினுள் அமுதமே அமுதில்
பிறந்தஇன் சுவையே சுவையது பயனே
　　பின்னைதோள் மணந்தபேர் ஆயா."
Nammaazhwar – Tiruvaaimozhi *(3677)*

34. "தந்தது உன்தன்னை . . . . . கைம்மாறே"
KOYIL TIRUPPATIKAM *(10)*
"கருளப் புள்கொடி சக்கரப்படை
　　வானநாடஎன் கார்முகில் வண்ணா
பொருள் அல்லாத என்னைப்
　　பொருளாக்கி அடிமை கொண்டாய்
தெருள்கொள் நான்மறை வல்லவர்
　　பலர்வாழ் சிரீவர மங்கலநகர்க்கு
அருள்செய்து அங்கு இருந்தாய்
　　அறியேன் ஒரு கைம்மாறே."
Nammaazhwar – Tiruvaaimozhi *(3409)*

35. "பெரும் பெருமான் என் . . . . . அடைக்கலமே"

ADAIKKALA-P-PATTHU *(3)*

"மாணிக்கம் கொண்டு குரங்கு
எறிவு ஒத்துஇரு ளோடு முட்டி
ஆணிப் பொன் அன்ன சுடர்படும்
மாலை உலகு அளந்த
மாணிக்க மேஎன் மரகதமே
மற்றுஒப் பாரை இல்லா
ஆணிப் பொன்னே அடியேன்
அடி ஆவி அடைக்கலமே."

Nammaazhwar – Tiruvaaimozhi *(2562)*

36. "பாரொடு விண்ணாய்ப் . . . . . அருள்புரியாயே"

VAZHAAP PATTHU *(1)*

"என்நான் செய்கேன் யாரே களைகண்
என்னைஎன் செய்கின்றாய்
உன்னால் அல்லால் யாவ ராலும்
ஒன்றும் குறை வேண்டேன்
கன்ஆர் மதிள்சூழ் குடந்தைக்
கிடந்தாய் அடியேன் அருவாழ்நாள்
செல்நாள் எந்நாள்? அந்நாள்
உனதாள் பிடித்தே செலக்காணே"

Nammaazhwar – Tiruvaaimozhi *(3420)*

37. "சோதியே சுடரே . . . . . . அருளாயே"

ARUT PATTHU *(1)*

"காண வாராய் என்று என்று
கண்ணும் வாயும் துவர்ந்து அடியேன்
நாணி நல்நாட்டு அலமந்தால்
இரங்கி ஒருநாள் நீ அந்தோ

காண வாராய் கருநாயிறு
உதிக்கும் கருமா மாணிக்க
நாள்நல் மலைபோல் சுடர்ச்சோதி
முடிசேர் சென்னி அம்மானே"
Nammaazhwar – Tiruvaaimozhi *(3716)*

38. "நிருத்தனே நிமலா . . . . . என்றருளாயே"
ARUT PATTHU *(2)*
"கால சக்கரத் தொடுவெண்
சங்கம் கை ஏந்தினாய்
ஞாலம் முற்றும் உண்டு உமிழ்ந்த
நாராயணனே என்றுஎன்று
ஓலம் இட்டு நான் அழைத்தால்
ஒன்றும் வாரா யாகிலும்
கோலம் ஆம்என் சென்னிக்குஉன்
கமலம் அன்ன குரைகழலே."
Nammaazhwar – Tiruvaaimozhi *(3258)*

39. "திருந்துவார் பொழில்சூழ் . . . . . . என்றருளாயே"
ARUT PATTHU *(10)*
"முடிசேர் சென்னி அம்மாநின்
மொய்பூந் தாமத் தண்துழாய்க்
கடிசேர் கண்ணிப் பெருமானே
என்றுஎன்று ஏங்கி அழுதக்கால்
படிசேர் மகரக் குழைகளும்
பவள வாயும் நால்தோளும்
துடிசேர் இடையும் அமைந்ததுஓர்
தூநீர் முகில்போல் தோன்றாயே."
Nammaazhwar – Tiruvaaimozhi *(3717)*

40. "இந்திரிய வயமயங்கி . . . . . கண்டேனே"
KANDA PATTHU *(1)*
"கூட்டுதி நின்குரை கழல்கள்
இமையோரும் தொழாவகை செய்து
ஆட்டுதிநீ அரவு அணையாய்
அடியேனும் அஃது அறிவன்
வேட்கை எல்லாம் விடுத்து என்னை
உன்திருவடியே சுமந்து உழலக்
கூட்டு அரிய திருவடிக்கள்
கூட்டினை நான் கண்டேனே"
Nammaazhwar – Tiruvaaimozhi *(3327)*

41. "அன்றே என் ஆவியும் . . . . . நாயகமே"
KUZHAITTHA PATTHU *(7)*
"அருளாது ஒழிவாய் அருள் செய்து அடியேனைப்
பொருளாக்கி உன்பொன் அடிக்கீழ்ப் புகவைப்பாய்
மருளே இன்றி உன்னைஎன் நெஞ்சத்து இருத்தும்
தெருளே தருதென் திருநாவாய் என்தேவே."
Nammaazhwar – Tiruvaaimozhi *(3865)*

42. "நானார் அடியனைவானொரு . . . . எனக்கே"
UYIRUNNI-P-PATTHU *(2)*
"ஆனான் ஆளுடையான் என்று
அஃதே கொண்டு உகந்துவந்து
தானே இன்அருள் செய்து என்னை
முற்றவும் தான் ஆனான்
மீன்ஆய் ஆமையும் ஆய்
நரசிங்கமும் ஆய் குறள்ஆய்
கான்ஆர் ஏனமும் ஆய்
கற்கி ஆம்இன் னம் கார்வண்ணனே"
Nammaazhwar – Tiruvaaimozhi *(3350)*

43. "கடலின் திரையது போல் . . . . . படிறே"
UYIRUNNI-P-PATTHU *(6)*
"என்னை முற்றும் உயிர் உண்டு என்
மாய ஆக்கை இதனுள் புக்கு
என்னை முற்றும் தானே ஆய்
நின்ற மாய அம்மான் சேர்
தென்னன் திருமா லிருஞ்சோலைத்
திசைகை கூப்பிச் சேர்ந்தயான்
இன்னும் போவே னேகொலோ
என்கொல் அம்மான் திருஅருளே."
Nammaazhwar – Tiruvaaimozhi *(3959)*

44. "ஒப்பு உனக்கு இல்லா . . . . . இனியே"
PITITTHA PATTHU *(5)*
"பேரே உறைகின்ற பிரான் இன்றுவந்து
பேரேன் என்றுஎன் நெஞ்சு நிறையப் புகுந்தான்
கார்ஏழ் கடல்ஏழ் மலைஏழ் உலகு உண்டும்
ஆரா வயிற்றானை அடங்கப் பிடித்தேனே"
Nammaazhwar – Tiruvaaimozhi *(3969)*

45. "பாசவேர் அறுக்கும் . . . . . இனியே"
PITITTHA PATTHU *(7)*
"பாரம்ஆய பழவினை பற்றுஅறுத்து என்னைத்தன்
வாரம் ஆக்கி வைத்தான்; வைத்தது அன்றி என் உள்புகுந்தான்;
கோர மாதவம் செய்தனன் கொல்?
அறியேன் அரங்கத்து அம்மான் திரு
ஆர மார்வு அது அன்றோ ! அடியேனை ஆட்கொண்டதே !"
Tiruppanaazhwar – Amalan Aathipiran *(930)*

46. "அத்தனே அண்டர் . . . . . . இனியே"
PITITTHA PATTHU *(8)*
"வைகுந்தா மணிவண்ணனே என் பொல்லாத்
திருக்குறளா என்னுள் மன்னி
வைகும் வைகல்தோறும்
அமுதுஆய வான்ஏறே
செய்குந்தா அரும்தீமை உன்அடியார்க்குத்
தீர்த்து அசுரர்க்குத் தீமைகள்
செய்குந்தா உன்னை நான்
பிடித்தேன் கொள் சிக்கெனவே"
Nammaazhwar – Tiruvaaimozhi *(3064)*

47. "உற்றாரை யான் வேண்டேன் . . . . . வேண்டுவனே"
TIRUPPULAMBAL *(3)*
"பெற்றாரும் சுற்றமும் என்று இவை பேணேன் நான்
மற்றுஆரும் பற்றுஇலேன் ஆதலால்நின் அடைந்தேன்
உற்றான் என்று உள்ளத்துவைத்து அருள்செய் கண்டாய்
கற்றார்சேர் கண்ணபுரத்து உறை அம்மானே."
Tirumankai Aazhwar – Periya Tirumozhi *(1742)*

48. "துடியேர் இடுகிடை . . . . . கொண்டன்றே"
KULAA-P-PATTHU *(2)*
"கொங்கைச் சிறுவரை என்னும்
பொதும்பினில் வீழ்ந்து வழுக்கி
அங்குஓர் முழையினில் புக்கிட்டு
அழுந்திக் கிடந்து உழல்வேனை
வங்கக் கடல் வண்ணன் அம்மான்
வல்வினை ஆயின மாற்றிப்
பங்கப் படாவண்ணம் செய்தான்;
பண்டு அன்று பட்டினம் காப்பே."
Periyaazhwar Tirumozhi *(448)*

49. "என்புள் உருக்கி . . . . கொண்டன்றே"
KULAA-P-PATTHU *(3)*
"வானே தருவான் எனக்காய் என்னோடு ஒட்டி
ஊன் ஏய் குரம்பை இதனுள் புகுந்து இன்று
தானே தடுமாற்ற வினைகள் தவிர்த்தான்
தேன் ஏய் பொழில்தென் திருப்பேர் நகரானே"
Nammaazhwar – Tiruvaaimozhi *(3972)*

50. "மாடுஞ் சுற்றமும் . . . . . . அறியேனே"
ARPUTHA-P-PATTHU *(5)*
"ஏதங்கள் ஆயின எல்லாம்
இறங்கல் இடுவித்து என்னுள்ளே
பீதக வாடைப் பிரானார்
பிரமகுரு வாகி வந்து,
போதில் கமல வன் நெஞ்சம்
புகுந்து என் சென்னித்திடரிற்
பாத இலச்சினை வைத்தார்;
பண்டு அன்று பட்டினம் காப்பே."
Periaazhwar Tirumozhi *(449)*

51. "ஊசலாட்டுமிவ் உடலுயிர் . . . . . அறியேனே"
ARPUTHA-P-PATTHU *(8)*
"இருந்தான் கண்டுகொண்டு எனது ஏழைநெஞ்சு ஆளும்
திருந்தாத ஓர் ஐவரைத் தேய்ந்து அற மன்னிப்
பெரும்தாள் களிற்றுக்கு அருள்செய்த பெருமான்
தரும்தான் அருள்தான் இனியான் அறியேனே"
Nammaazhwar – Tiruvaaimozhi *(3738)*

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